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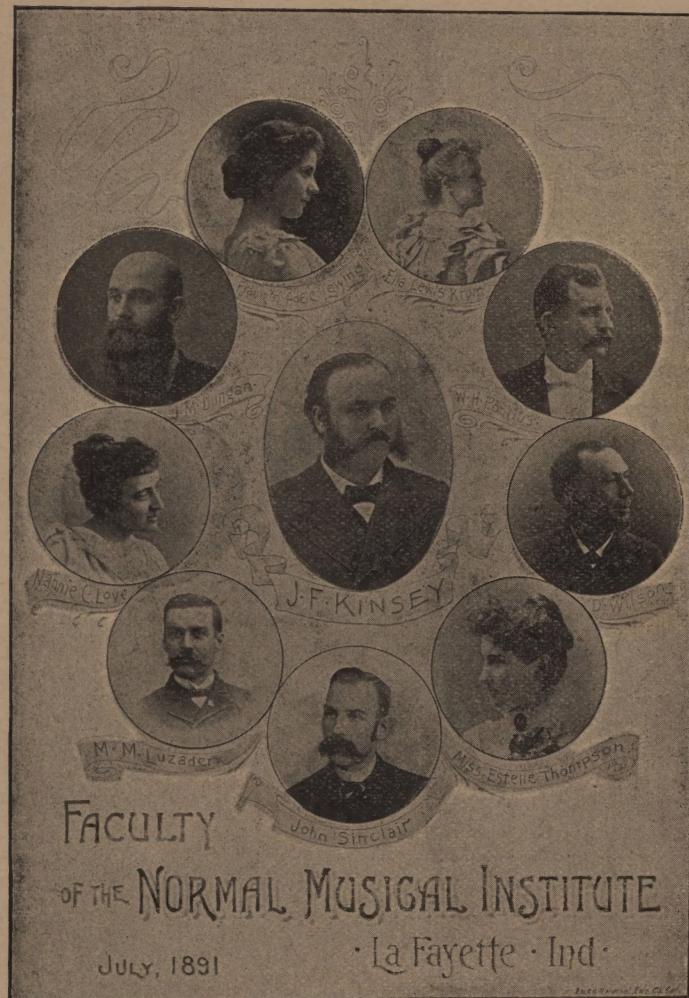
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THE ECHO.

Vol. 7. No. 11.]

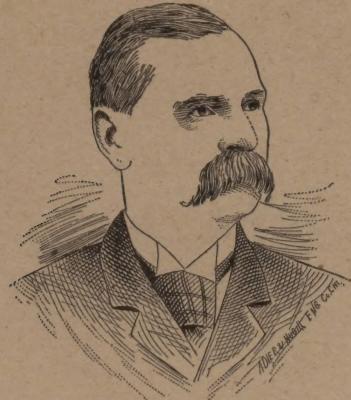
LAFAYETTE, INDIANA, JUNE, 1891.

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They Will All Be There.

On these pages we give the portraits of a number of Indiana's prominent musicians, all of whom are members of the I. M. T. A., and will be present at the coming meeting in Muncie.



J. A. ZELLER,

President of the I. M. T. A., identified himself with the Association at its seventh meeting, in Terre Haute. He is now a resident of LaFayette, and Principal of the High School. He takes an active part in musical matters and sings in one of the leading church choirs.



J. F. KINSEY,

Secretary of the I. M. T. A., identified himself with the Association at its third meeting, in Fort Wayne. He was a member of the first regular committee ever appointed to prepare a program for the next meeting. He was elected Secretary of the Association in 1888, and is now serving his second term. He resides in LaFayette, and is engaged in publishing music and editing THE ECHO.



NANNIE C. LOVE,

President of the Executive Committee, has been a prominent member of the Association since 1885. She is teacher of music in the Public Schools of Muncie, and is accorded a foremost position among those engaged in that department of musical instruction.



JAMES H. HOWE,

Member of the Program Committee, has been a member of the Association since 1885. He is one of Indiana's prominent musicians, an able composer, and Dean of the School of Music, of DePauw University, at Greencastle.



W. T. GIFFE

Was the prime mover in organizing the Association. He has always been an enthusiastic member, and has filled almost every position from Presidency, down. He now resides in Logansport; he quit teaching several years ago and engaged in mercantile pursuits, but devotes his spare moments to composing.



J. S. BERGEN

Was a charter member of the Association. He has filled the office of Secretary, and places on the program and other committees. He now resides at LaFayette, and is teacher of music in the Public Schools.



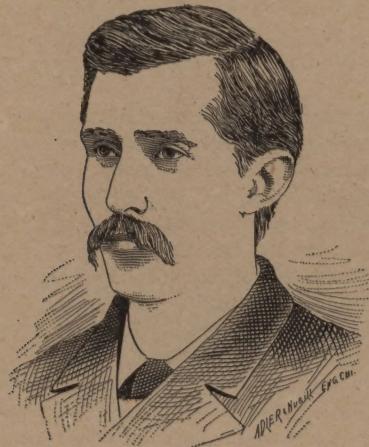
J. M. DUNGAN

Was, like Giffe and Bergen, a member of the first meeting. He is a broad, cultivated musician and undoubtedly ranks as Indiana's most scholarly composer. He resides at Franklin, and is Director of the Department of Music in Franklin College.



MAX LECKNER,

A resident of Indianapolis, is one of Indiana's leading teachers of the piano-forte. Mr. Leckner has been prominently identified with the Association since the tenth session. He is also an ex-President of the National Association, and highly respected among the profession throughout the United States.



R. A. HERITAGE

Is Director of the Musical Department of the Northern Indiana Normal School, at Valparaiso. His connection with the Association dates from the tenth meeting, at Indianapolis, in 1886. Mr. Heritage is a musician Indiana may well be proud of.



MISS MATIE BRUCE

Resides in LaFayette, is a leading teacher, and is usually accorded first place as local soloist. Miss Bruce became a member of the Association in 1889.

Fraulein Adele Lewing.

Adele Lewing, pianist, was born in the city of Hanover, Germany, and was educated in classic music by her grandfather, A. C. Prell, first violoncellist in the Hanover Royal Orchestra, a former pupil of Bernhard Romberg, and in the modern school of piano playing by J. Moeller, a pupil of Ignaz Moscheles. At the age of fourteen she made her first public appearance. Later she became the student of Prof. Dr. Carl Reinecke and Dr. S. Jadassohn, in Leipsic, studying also harmony with the latter. Reinecke selected Miss Lewing to play the master's sonata in B-flat, for piano and 'cello, at the Mendelssohn celebration, and she was also chosen to play the F minor suite by Händel at a concert in honor of the King of Saxony.

April 30th, 1884, Miss Lewing played Beethoven's G major concerto, with orchestra, on her first appearance at the public examination in the old Leipsic Gewandhaus-saal. May 10th, 1884, Reinecke selected Miss Lewing to play his quintet, op. 82, at another concert. In her last public examination concert she played Beethoven's E-flat concerto, with orchestra, and graduated from the Leipsic Royal Conservatory "with high honors."

"In a letter to a prominent musician in America, dated Leipsic,

March 24th, 1890, Dr. Carl Reinecke introduces Miss Lewing as "a very excellent pianist, who was one of my best pupils."

Although Miss Lewing has been in the United States two years, she claims Hanover, Germany, as her home and would at this writing, be enroute there, in compliance with solicitation of her father, were she not under engagement for this Normal. During her residence in America, she has appeared before various music assemblies, including the Indiana State Music Teachers' Association, and the National Music Teachers' Association, when it met in Philadelphia. She has played before critical audiences in all the large cities, with the greatest of success.

We can scarcely resist the temptation to quote from critics in all the large cities, every one of whom speak words of praise, but space will not permit it. As a pianist, she undoubtedly stands in the foremost rank. Not only does she possess a thorough knowledge of that instrument and of piano technic, but also of musical theory, harmony and composition, making her a musician in the broadest sense of the word, able to intelligently interpret and execute all the works of any of the famous composers. If there was the least doubt regarding her education and her talent, the excellent compositions of which she is the author, would, of themselves, forever dispell that doubt.

THE ECHO.

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"The man that hath no music in himself,
Nor is not moved with concord of sweet sounds,
Is fit for treasons, stratagems and spoils,
The motions of his spirit are as dull as night,
And his affections dark as Erebus;
Let no such man be trusted."

—Shakespeare.

Our Fourth of July music, as published in this issue, has never been surpassed. The reunion song will be found available for old settlers' meetings, etc.

We devote considerable space to matter pertaining to the Indiana Music Teachers' Association, which will be interesting to all as showing the advance of music in Indiana.

The next number of THE ECHO will not be issued until July 10th, in order that it may contain a report of the opening of the Normal, July 6th. This issue will also contain a full report of the proceedings of the Indiana Music Teachers' Association.

There is no profession to-day that offers greater inducements to young men and women, than music. America is fast becoming a musical nation, the value of music is being more and more recognized, and the pay for competent musicians is steadily increasing. There is to-day, no need of anyone who has a good, intelligent knowledge of music, not turning it to profit. There is a demand for all such. Aside from all this, what profession brings one more prominently before the people, or associates one with a better class of society? The musician is always a welcome and popular guest. These facts are well worth careful consideration.

The ability to speak foreign languages, to paint and decorate and to dance gracefully, are accomplishments recognized by society as desirable, but one accomplished in all of these, pales to insignificance by the side of the accomplished singer or player. Music is a divine accomplishment. No time so joyful, no time so sorrowful, but music is appropriate. No matter what your station in life, no matter what your aims, a knowledge of music will smooth your path as nothing else can. Then why any parent would permit, or any young man or woman be content to remain ignorant of a subject so good, so pleasant, and so easily learned, when properly taught and conscientiously studied, seems indeed strange.

A Brief History of the Indiana Music Teachers' Association.

A gentleman who has been a member of the I. M. T. A. since its organization, suggested that a brief history of its meetings and growth would not be uninteresting. The suggestion, we think, was timely, and we give it as fully as the space at our disposal will admit. The first meeting was brought about through correspondence and articles in *Bennam's Musical Review*, then published at Indianapolis. It was held and the organization perfected, Jan. 26th, 27th and 28th, 1877, at Columbus, Ind. The following were in attendance:

Aug. Rhu, Richmond, Ind.; Mrs. Branham, North Madison, Ind.; W. H. Dana, Warren, Ohio; Theo. Presser, Delaware, Ohio; J. S. Black, Indianapolis, Ind.; W. J. Stabler, Ft. Wayne, Ind.; O. C. Huddleston, Richmond, Ind.; Geo. B. Loomis, Indianapolis, Ind.; M. Z. Tinker, Evansville, Ind.; J. M. Dungan, Franklin, Ind.; F. A. Drake, Richmond, Ind.; J. A. Spurrier, Rushville, Ind.; G. F. Walther, Richmond, Ind.; Miss Ella Hitt, Vincennes, Ind.; Miss Mollie Dickinson, Vevay, Ind.; Mrs. M. M. Carson, Charleston, Ind.; Miss K. M. Sims, Utica, Ind.; G. M. Cole, Richmond, Ind.; Aug. Walther, Richmond, Ind.; Miss Mary E. Little, Muncie, Ind.; Miss Ida Elliott, Muncie, Ind.; Miss Clara L. Moore, Seymour, Ind.; Miss Laura Gaston, Richmond, Ind.; Miss Emma Moore, Huntington, Ind.; Miss Lizzie Taylor, Richmond, Ind.; J. T. Reese, Lebanon, Ind.; J. S. Bergen, Columbus, Ind.; J. A. Smith, Portland, Ind.; A. N. Johnson, Columbus, Ind.; W. T. Giffe, Portland, Ind.; Miss Ella M. Johnson, Columbus, Ind.; Miss Isa Gilbert, Columbus, Ind.; Mrs. Anna Finney, Richmond, Ind.

In the correspondence a program had also been provided for, so that after a temporary organization was effected, a committee on permanent organization was appointed, the constitution and by-laws adopted and the following permanent officers were elected to serve the ensuing year: President, Geo. B. Loomis; Secretary, G. M. Cole; Treasurer, W. E. Bates.

The literary and musical parts of the program were good; and though small, we doubt if there was ever held a more earnest and enthusiastic meeting. Success seemed inscribed on the banner and all were confident.

The second session met June 27th, 1877, at Indianapolis, with all the officers present. The list of members numbered forty, an increase of seven. This meeting was a good one. Karl Merz and H. S. Perkins were present and delivered lectures. The Secretary's report speaks of the papers and discussions, but says very little of the musical programs. He notes in one place that a solo, entitled "Tarantella," was played on a tin horn, by a gentleman; he was encored and gave a polonaise, and a lady sang a solo, entitled "Majore's Almanac." We hope the readers of THE ECHO will remember that "tall oaks, etc., and not smile when they compare the magnificent festival given annually by the I. M. T. A. with this humble beginning. The election of officers resulted in the selection of: President, A. J. Goodrich, Ft. Wayne; Secretary, W. T. Giffe, then of Indianapolis; Treasurer, Geo. B. Loomis, Indianapolis; place of meeting, Ft. Wayne, where the third meeting was held Dec. 29th, 30th and 31st. The Secretary's report shows expenses, \$7.25; receipts, \$6.35; deficit, 90 cents. These were the darkest days of the Association. Only nine members reported; they were: Will Bates, G. M. Cole, J. M. Dungan, W. T. Giffe, W. F. Heath, J. F. Kinsey, C. F. W. Myer, F. B. Rice, Will J. Stabler. In the absence of President Goodrich, W. F. Heath acted as President pro tem. The papers which had been prepared were read and discussed. The receipts for membership fees reimbursed Secretary Giffe and left a balance of \$8.10 in the Treasury. After electing W. F. Heath, President; W. J. Stabler, Secretary; and J. M. Dungan, Treasurer, and passing the usual number of resolutions, the Association adjourned to meet at Franklin, June 22d, 23d and 24th, 1880. The membership at

the Franklin meeting numbered twenty-one. The program was about the same as at previous meetings, papers being read and discussed. The only deviation was an impromptu concert and social, on Wednesday evening, at which some thirteen numbers were rendered. It may be said that the recital and concert feature of the Association dated from this time. The officers elected for 1881, were: President, W. E. Bates; Secretary, W. J. Stabler; Treasurer, W. H. Mershon, and the place selected for the next meeting was Richmond. The financial report at the conclusion of the meeting showed \$10.10 in the Treasury, and the fourth meeting of the Association closed. The outlook was brightening, and those who had stood by it returned home encouraged.

The fifth session opened Monday evening, June 20th, at Richmond. There were forty-two members enrolled. The welcoming address and response was made and the usual preliminaries were gone through with, to which may be added the appointment of a committee to select a program for a concert to be given on the following evening. This was so successful that another was given as a closing concert, on Wednesday evening. The concerts, although of an impromptu nature, were enjoyable features and received very complimentary notices in the daily papers. They were not largely attended, as the receipts were only \$13.00. The total receipts, including balance from previous meeting, was \$48.60. The expenses and a donation of \$10.00 made the Secretary, left however, a balance of only ninety cents. The papers read were on topics of general interest, and provoked the usual amount of discussion. After electing M. Z. Tinker, President; W. J. Stabler, Secretary, and Miss Bessie Hough, Treasurer, and selecting Logansport as the place of meeting, the Association adjourned.

The sixth meeting of the Association met pursuant to adjournment, in Logansport, June 26th, 27th, 28th and 29th, 1882. The membership numbered thirty-two, a decrease of ten from the previous year. The papers and discussions were exceedingly interesting, and the concerts, which were of a semi-impromptu nature, were however, more elaborate, the Logansport Choral Union assisting, and they were better patronized. The total receipts amounted to \$124.36, and after paying all expenses, there was turned over to the Treasurer a balance of \$50.70. The Association was on the high road to success; everyone felt encouraged. The value of the festival feature was more than ever apparent, and a regular committee, consisting of W. F. Heath, J. F. Kinsey, and W. W. Byers was appointed to prepare a program for the following year. The election of officers resulted in the selection of W. T. Giffe, President; W. F. Heath, Secretary; Bessie L. Hough, Treasurer, and Terre Haute as the next place of meeting.

The seventh meeting was not the success of the previous year. The concerts, though participated in by the Terre Haute Oratorio Society, were not largely attended. The papers were up to the average, but the meeting as a whole was not encouraging, yet those who had originated and stood by the Association, never faltered. The financial report showed the receipts to exceed the disbursements by \$2.20, which increased the total balance to \$52.90. Shelbyville was selected as the place of the next meeting, with W. W. Byers, President; M. Z. Tinker, Secretary; Mrs. A. L. Gould, Treasurer.

The enrollment at Shelbyville numbered thirty-six. The attendance, as at all other meetings, was somewhat less. The papers were about the same as at previous meetings but the entertainment feature was greatly enlarged upon. Three piano recitals were given, Mrs. Flora M. Hunter giving the first one; Mrs. Geo. W. Sneider, of Cincinnati, the second, and the third by Mrs. Hine and her daughter, of Indianapolis. Two concerts were given also by members of the Association, and W. H. Dana delivered a lecture. W. H. Dana, H. S. Perkins, and John Howard, were the distinguished musicians from abroad. From an artistic point it was far ahead of previous meetings. The patronage, however, was light, and the

surplus sank to \$11.52, and the old veterans who had watched the Association and saw its treasury pass the half-hundred mark, returned home not by any means sure the meeting was a big success. Mr. W. F. Webb, of Lima, Ohio, who had heretofore been a regular attendant, was not present. He was missed, as his organ playing had always been an enjoyable feature.

The ninth meeting assembled at Evansville, June 23d, 24th and 25th. The officers being: President, Anton Shide; Secretary, J. S. Bergen; Treasurer, M. Z. Tinker. The program shows that the committee labored hard. E. M. Bowman, of St. Louis, gave an organ recital, W. H. Sherwood, a piano recital; Miss Grace Levering, a vocal recital, the first in the Association's history. W. H. Dana lectured and Mrs. Flora M. Hunter and others were heard in recitals. In the Secretary's report he speaks of the attendance at the recital as being "*painfully small*, yet it was a famous victory, said little Peterkin." While the members were not engaged in listening to papers, discussions, lectures and recitals, they were mentally calculating how much, to use a slang expression, they were going to "come out in the hole." It is even not denied that the proceedings never got so interesting but what these mental calculations proceeded. The balance from the previous year was \$11.50. The incidental expenses were \$58.60, and Mr. Bowman was to receive \$50.00 for his recital, while the door receipts were but \$8.70. The piano recital by Miss Hunter and others, brought \$10.10. The concert did better—\$26.10; but Miss Levering's song recital dropped to \$6.70. The membership fees amounted to \$38.75. It is not denied that some slept unsoundly, and many private consultations were held. Nevertheless, at the close of the last afternoon session the total expenses footed up \$108.60. Total cash on hands, \$104.80. The balance in the treasury had gone glimmering and a deficit of \$3.80 stared them in the face. That was not so serious, but the fact that Mr. Sherwood was yet to be heard and the amount to be paid him was one hundred round dollars, was what made the sweat stand in huge drops on the seraphic brow of the I. M. T. A. It may be amusing now in the days of the Association's prosperity, to look back to that time, but it was no laughing matter then. The momentous questions then were, will we have to walk home? and how many lessons will we have to give to make up the deficit? The recital was given; the receipts were \$87.85, more than they had dared hope for, but not enough by \$16.95 to balance accounts. A committee waited on Mr. Sherwood and explained the embarrassing situation, but he, Shylock like, demanded the pound of flesh. His contract called for \$100.00 and he would be satisfied with nothing less. It was so reported, and mid deep solemnity the hat was passed, and the ninth session adjourned, Indianapolis having been previously decided upon as the place of the next meeting, and G. M. Cole elected President; Mrs. Flora M. Hunter, Secretary, and Miss Ella M. Hitt, Treasurer. The results of this meeting were even more discouraging than that of the Ft. Wayne meeting and the officers had nothing but the memory of Logansport to cheer them on. However, they went resolutely to work, and prepared a fine literary and musical program for the Indianapolis meeting, the enrollment of which shows 119, over half of whom were from the city. But for all that, it was far the largest and most successful of all up to that time. The concerts and recitals were liberally patronized. The total receipts amounted to \$475.25, and left a balance after all expenses of \$66.14. The election of officers resulted in the selection of: President, Mrs. Flora M. Hunter; Secretary, Barclay Walker; Treasurer, J. T. Reese. The time and place of meeting was left in the hands of the program committee, and at a special called meeting, held Aug. 31st, to hear the report of a committee on revision of the by-laws, etc., it was decided that owing to a meeting of the National Association in Indianapolis, July 1888, it was advisable to hold only a business meeting on the afternoon of July 4th, 1888. This meeting was held; the Secretary was not present and no

business was transacted, other than to carry a motion that the officers then serving be declared re-elected for the following year. All interest was centered in the meeting of the National Association, then in session, and a most enjoyable week was spent. The twelfth meeting met in Indianapolis. The membership numbered forty-one. Secretary Barclay Walker's report of that meeting is the most incomplete in the history of the Association. Some special artists were engaged but no record appears of their work, and no mention is made of any papers that were read. The meeting lacked much of being up to the tenth. It resulted in increasing the treasury surplus to \$121.95, and the election of W. F. Heath, President; J. F. Kinsey, Secretary, and Flora M. Hunter, Treasurer; J. A. Zeller, Max Leckner, and Nannie C. Love, program committee; and LaFayette was selected as the next place of meeting. The officers commenced early and labored diligently to make this meeting a success. In this connection it is proper to speak of the excellent work of the program committee, and especially of Mr. Leckner's labors. His experience in Association and business matters, enabled the committee to present an unprecedented literary and artistic program, and that, too, at a light expense, and it was to the good business management of Mr. Leckner, in engaging the artists, as much as anything else, that enabled the officers to pass such a handsome amount to the credit account of the Association. For the first time Vice-Presidents were appointed for each county, and the enrollment reached 154. Every session was largely attended and the house crowded at each recital. The total receipts reached \$662.90, and left a surplus of \$284.19, which raised the balance in the treasury to \$406.14. This, the banner session of the Association closed after electing J. A. Zeller, President; J. F. Kinsey, Secretary, and Lillian G. Smith, Treasurer, and selecting Muncie as the place of meeting in 1890. At the request of the officers, and in order to advance the interests of the National Association, which met in Detroit, it was decided, early in 1890, not to hold the regular session. By mutual consent, the officers elected at LaFayette, held over, and are the ones in charge of the meeting to convene this month in Muncie. Such is briefly the history of the I. M. T. A., the oldest State musical organization in the United States. The National Association was organized the same year; and they are, therefore, the same age. Like all pioneers, the I. M. T. A. has had to endure hardships and privations. The outlook was, at times, indeed discouraging, yet the faithful few, though sorely tempted, never gave up, and year after year spent time and money in going to distant parts of the State, convinced of the good such an organization would do and firm in the belief of its ultimate success. All honor and praise is due them for their devotion to the cause of music, and now when they see the Association on the topmost wave of prosperity, they doubtless feel repaid for all their labors.

The careful reading of the minutes necessary to prepare this sketch, shows plainly several things. One is, that whenever officers with business qualifications and energy have been elected, the meeting has been a success. That where the office was bestowed as a compliment, regardless of executive qualifications and business experience, the meetings have not been a success, and the officers were frequently never heard of in the Association again. It is also noticeable that some members who were nearly always present and took prominent parts in the deliberation, and were frequently elevated to office, and seemed to give the Association no attention between sessions, that their management usually proved disastrous. These observations prove that the election of officers should be a matter of business and not of sentiment, and that the one who makes himself most prominent in the meetings, is not always the most diligent in the interim.

NOTES.

W. F. Heath, who has been a member during the entire life of the Association, has retired from the profession and is now engaged in the clothing business, in Oskosh, Wis.

Will J. Stabler, who was at one time an efficient Secretary, and resigned to go to Oregon, is back again to his old home in Richmond, and one of us again.

Geo. B. Loomis, the first President of the Association, is, we believe, the only one of the charter members who has been called from his labors.

F. R. Webb, who contributed much to the success of the Association in its early history, lives at Staunton, Va.

Karl Merz, who delivered lectures before several meetings of the Association, is dead.

A Conservatory vs. a Normal Student.

Place a student in a Conservatory, and at the expiration of four years, you may have an educated musician. He will possess a thorough knowledge of music, and be either a fine singer or player. Give him a task to perform and he will do it well, but start him out on his own resources and he fails. He knows nothing of the world, he has no knowledge of human nature. He does not know how to meet, mix with and manage people. Shut up in a conservatory, he is filled with theory, but learns absolutely nothing of the practical, and when he steps out into the conflict of life, he is as helpless as a child. This is not over-drawn; there are hundreds of Conservatory graduates who have spent all their money for an education, who are now sitting dejectedly in their "studios," waiting for pupils.

On the other hand, place a student in a Normal; during the four weeks, he comes in contact with enthusiastic and successful teachers. He learns theory, but he also learns practical methods of presenting the same to pupils; on leaving the Normal he goes out and commences to earn money by teaching. The instruction and points he has received are put to practice, and form a nucleus around which gathers more theoretical and practical knowledge. The second, third and fourth year he follows the plan of attending a good Normal and teaching, only varying the program occasionally, as his finances will permit, by taking private lessons of some good teacher. At the expiration of four years the Normal student will have a theoretical knowledge equal to the Conservatory student. He will rank nearly or quite as high as a singer or performer, and, as practically, one knows nothing, while the other knows everything. He knows the ways of the world; he knows how to reach the people and teach them satisfactorily. It matters not where the Normalite is thrown, he knows how to accommodate himself to the surroundings and succeeds, where the Conservatory student would starve.

These are facts, and while many will not admit them, no one dare deny their truthfulness. We do not care what your aim in music is, you can reach that position cheaper, quicker, and fill it more successfully in the end, by starting with a first-class Normal music school.

Miss Anna Brouillette writes that owing to the ill health of her mother, it will be impossible for her to attend the Normal, this summer. We extend our sympathies and regrets.

Wm. H. Dana, President of Dana's Musical Institute, Warren, Ohio, will deliver a lecture before the Normal, on Thursday afternoon, July 16th.

The ECHO for July will contain a full report of the proceedings of the I. M. T. A., with the salt and pepper accompaniments.

The State Association promises to be a great gathering. You can't afford to miss it.

The ECHO has imitators, and then again it has more imitators. Who next?

Send for circulars giving all necessary information about the Normal.

Come to LaFayette, July 6th, and stay until the 31st.

Go to Muncie, June 23d, 24th and 25th.

DUN'S AGENCY.

J. H. Muller, (Judas) Mis-Representative.

R. G. Dun & Co. are well-known commercial reporters. J. H. Muller is the clerk who has charge of their branch office in this city. In our report of a musical entertainment given last fall, truth compelled us to criticise Mr. Muller's performance. A few days later there appeared in a local daily paper, a column and a quarter article, heaping personal abuse on the editor of THE ECHO, and signed "Judas." While Mr. Muller's lack of courage would not permit him to sign his name to the article, his super-abundance of egotism and conceit would not permit him to keep quiet, and in private he gleefully acknowledged authorship of the article. As a matter, then, of self-defense, THE ECHO stated the facts in the case, and fully exposed Mr. Muller's ignorance on musical matters, backing its assertions with truths that admitted of no denial. Under date of January 11th, he wrote an "open letter," filled with personal abuse. Not being able, after ten days' effort, to secure its insertion in any of the LaFayette papers, he changed the date to the 21st and mailed it to us. In that letter he says we criticised him because he would not give us the financial rating we desired. As we have never asked, and do not want a rating better than we deserve, his remark was equivalent to a declaration that he would not treat us fairly, and that is exactly what he meant, and just what he has done. In a "report" sent out under a late date, in which he starts out with falsehoods, declared and implied, concerning our finances, then casts reflections on our business and its extent, and finally winds up with a lot of personal abuse, the whole report being one contrived to lower us in the estimation of the general public, and to ruin our credit, without laying himself liable for damages, for false representation; but as usual with those of his caliber, he, in many places, in order to make as bad a showing as possible, gives currency to statements he knows, or could easily discover, to be basely false. For instance, he says when we bought our printing establishment, we assumed a mortgage of \$2,000; this is true, but the notes secured by that mortgage, matured, were paid, the mortgage released, and such release was made a matter of record on the books of the County Recorder. J. H. Muller knows this, or should have known it, yet he seeks to give the commercial world to understand that is still hanging over us and unsatisfied. This is only one of many statements made, which he and business men of LaFayette know to be absolutely false. Now that Mr. Muller has gone his length, we have referred his case to the head office, and if matters are not promptly and satisfactorily adjusted, Mr. Muller and the agency he represents will be given an opportunity to explain in the courts. Mr. Muller probably knows that it is nearing the time for our annual contract for a supply of paper, which amounts to several thousand dollars, and he would like to cast reflections that would prevent our getting the best prices and terms. A business man would hesitate, after reading Mr. Muller's "report," to entrust us with a cash order for any great amount, and a particularly cautious man would not trust even a small amount to us. Just the extent of the damage Mr. Muller has doubtless done us, is past finding out. If any of our readers know of an instance wherein we have been injured in the estimation of customers or prospective customers, we shall be glad to have information concerning the fact. If Mr. Muller has a personal grievance, why does he not seek personal satisfaction? The courts are open. Instead of that, he stoops to conduct akin to libel and blackmail. What epithets are low, mean and vile enough to correctly describe an individual who will be guilty of such conduct, simply because his appearance in a public performance was fairly and justly criticised?

The Echo Music Company is proud to acknowledge an honorable beginning, and it is also proud to say that its liabili-

ties are but nominal; that it has not a bill due and unpaid, or one that is sixty days old; and further, that it could draw a check for Mr. Muller's entire salary for the next twelve months, and not be in the least embarrassed thereby. "If he considers this statement quite extravagant and misleading," he can call at our bankers' and find beyond a shadow of doubt the truth of what we say. Citizens of LaFayette, how do you like to have a firm in your city, maliciously misrepresented and lied about, by a man who came a little more than two years since to the city, a stranger; a man who wears eyeglasses, smokes cigarettes and talks through his nose; a man, who, to judge from personal appearances, is incapable of conducting a business of his own, or making a respectable living in any other than a clerical capacity? Especially, how do you like it when that firm is one that contributes liberally to public enterprises, charities and churches. A firm that receives the largest mail and pays the most postage of any in the city. A firm that has advertised themselves and thereby the city, at every post office from Point Arguello to Cape Race, and from Key West to Sitka. A firm, while it is acknowledged has, owing to the nature of its business, done more and is doing more to make the people of the United States familiar with "LaFayette, Indiana," than all other firms in the city combined? The financial standing of The Echo Music Company, and the personal character of the gentlemen who compose the firm, are too well-known to be seriously injured locally, by anything this "Judas" may say, and did his influence extend no farther, we should not notice him, but when, as a representative of an agency engaged in collecting and disseminating information concerning individuals and firms, he prostitutes his position of trust, and to gratify a personal spite, makes the company he is employed to serve the vehicle for disseminating slanderous statements concerning us, throughout the length and breadth of the land, the duty we owe to ourselves and to other firms that are likely to incur his displeasure, compels us to notice him, and that, too, in a way that will make him realize that he can not assassinate character with impunity. An exact copy of Mr. Muller's "report" on "The Echo Music Company," is on file in our office, and we have no objection to exhibiting it to callers.

Free Entertainments at the Normal.

In accordance with the declared intention to make the entertainments a special feature of the Normal, by providing as nearly as possible for a lecture, recital or concert each day, the principal announces the following attractions as already provided:

July 6th, reception concert given by the faculty; 7th, lecture, "The larynx and its relation to singing," Dr. Geo. F. Keiper; 8th, piano recital, Fraulein Adele Lewing; 9th, 4 p. m., lecture, "System in voice culture," Frederic W. Root; 8 p. m. lawn social, with refreshments at the residence of the Principal; 10th, vocal recital, Ella Lewis Krum; 14th, vocal recital, Augusta Goetz, Chicago; 15th, piano recital, Fraulein Adele Lewing; 16th, lecture, "Scandinavia, by Sea and Land," W. H. Dana, President Dana's Musical Institute, Warren, Ohio; 17th, vocal recital, Ella Lewis Krum; 18th, picnic to the Battle Ground of Tippecanoe; 22d, piano recital, Fraulein Adele Lewing; 24th, vocal recital, Ella Lewis Krum; 28th, concert, by students and teachers; 29th, piano recital, Fraulein Adele Lewing; 31st, closing concert, by soloists and chorus.

Pupils taking the full Normal course will be entitled to free admission to these entertainments, as well as to others which are being arranged for. It is expected to have at least twenty of these entertainments, all of a high order, and no one of which would cost less than fifty cents to hear in the ordinary way. Thus it will be seen that pupils paying ten dollars for a full course ticket, will enjoy ten dollars' worth of entertainments, over and above the instruction they will receive, which is worth, and would cost at any other time and place, many times that amount.

Ho! for the Normal.

We have reasons to believe that the coming Normal will be the largest school of this kind yet held in this country. Since the announcement of our faculty, enthusiasm has been running high, and we have already had applications from about twenty States. The Sunny South will be well represented, this year, while the North, East and West will respond with hundreds of teachers and students. Everyone in and around THE ECHO office are bending their energies to get ready for "Normal," and the outgoing mails are loaded with matter pertaining to the same, and incoming mails bring hundreds of letters, many of which are applications for circulars and inquiries about tuition, rooms, boarding, etc. No pains will be spared to locate all comfortably, but in order to be sure of this, and to avoid embarrassment, notice of your coming should be given in advance. All who can do this, will be provided for, and can be immediately located upon arrival. As will be seen in another place in this issue, the entertainment feature of the Normal, this year, will be no small item. It is now about assured, that a concert, lecture or recital, by some artist, will be given every day; nearly all dates are now full. This charming and educational feature will be no extra expense to full-course students. Distance should prevent no one from coming, as all considered, the expense will be comparatively trifling. We say, come; and come early.

Our article in the last number of THE ECHO, headed "A fault-finding failure," leaves Egotistical Roberts high and dry. His reply is simply a school-boy whine, ending up with the old song, "I can prove it." We never saw a man or boy whose word was unreliable, that did not end his story with "I can prove it." He gloats over having found an error in harmony, in our piece "Hail! All Hail." There is an error there—a typographical one. We did not have time to return the plate to the foundry and it was allowed to pass. While the office-boy is looking for errors, we suggest that he find and correct the five glaring harmonical errors found in his two simple little hymn-tunes, published in the last number of his circular.

Mr. Showalter, seeing Roberts' sorry plight, has very foolishly rushed to his rescue, in the June number of his dodger. As Egotistical Roberts is out of the controversy, we feel at liberty to announce, therefore, some very interesting reading concerning Mr. S., in the July ECHO.

Music teachers who do not attend Normals or State Associations, should be rated with literary teachers, who never attend county institutes or conventions, where methods of teaching are discussed by experienced instructors. Such teachers are refused a license, because they are unworthy, and the music teacher should be refused patronage on precisely the same grounds. THE ECHO stands ready to aid teachers who are seeking to gain knowledge at every opportunity, that they may better honor their profession, but it has no use for teachers or singers who have reached a point (in their own minds) where they can gain no more knowledge by intercourse with fellow-students and teachers. Such individuals are only basking in the dregs of their own ignorance and self-conceit, and are not even worthy of the notice or respect of the true student and teacher.

The school in district No. 2 will close in a couple of weeks. Mrs. E. M. Scott is an efficient teacher, has given perfect satisfaction, and the district is desirous of securing her services again for the next year. She has organized a singing school, teaching four evenings per week, and has imparted her musical enthusiasm to her pupils, who are advancing at an astonishing rate. Mrs. Scott is now drilling her singing class for a concert, to come off on Saturday, April 18th, which will undoubtedly prove a success with such an able leader.—*Washington Island Correspondence, to Sturgeon Bay (Wis.) Advocate.*

[Mrs. Scott was a pupil in the Normal, last year. She had not taught music previous to that time. Her success proves what we have frequently said regarding the value of a course in the Normal.—ED.]

Only five more weeks until Normal. Begin now to get ready.

Coming Our Way.

Henceforth The Echo Music Company are firm believers in the truth of the old-saying that "it is a long lane which has no turn." They recently settled a suit at a considerable expense, brought against them for an infringement on the copyright of the song entitled "The Old Folks at Home." Quite recently they had a chance to get even. They discovered in publication of a music book by Clayton F. Summy, of Chicago, an infringement on one of their copyright songs, and a few days ago received \$150 from the gentleman for his violation of the copyright law. Hereafter they will make no mistake and keep an eye for those who infringe on their property.—*LaFayette Daily Courier.*

It has heretofore been our custom to discontinue sending THE ECHO at the expiration of the time paid for. So many continue to find fault with us for this, saying they overlook the notice of expiration, or neglect to promptly renew, and thereby miss one or more numbers, a thing they do not wish to do. We have, therefore, decided to heed their call and continue sending THE ECHO until it is ordered stopped. We think this plan will give more general satisfaction, although it greatly increases the work of our subscription clerk. Subscribers must bear in mind that according to the laws regulating such matters, that a notice to discontinue must be accompanied by a remittance covering all arrearages.

The twenty-second annual catalogue of Dana's Musical Institute and Conservatory of Music, Warren, Ohio, has just been issued. It is comprehensive, giving a full outline of the work done in this excellent school. We can freely say we consider this institution one of the very best in the United States. Those who contemplate attending a conservatory should send for a catalogue; address as above.

"The Pillar of Fire, or Out of Bondage," a cantata, by Geo. F. Root and Hezekiah Butterworth, was given at Kokomo, last month, by local talent, under the direction of W. Em. Brown. The production was pronounced a success in every particular.

Pianos for the use of teachers and pupils during the Normal, will be furnished by Mr. P. B. Severson. Mr. Severson handles a fine line of pianos, among which are the Webber, Mason & Hamlin, Fischer, etc., all of acknowledged merit.

THE ECHO office-girls are just beginning their annual "house-cleaning," as this issue goes to the mails, and oh, horrors! what a time. But then, of course they "must" have everything nice for the Normal."

W. J. Wilcoxson, our traveling representative, is being accorded a generous reception wherever he goes, which is gratifying evidence of the popularity of The Echo Music Company.

Miss Abbie E. Thomas, the whistling soloist, is the guest of Helen M. Gougar, of this city, and is a frequent caller at THE ECHO office. She is open for concert engagements.

We are sending quite a number of sample copies of this issue to musical people in this State, for the express purpose of advertising the coming meeting of the I. M. T. A.

The Echo Male Quartette is a new acquisition to West Lafayette musical circles, and we have good reports from the organization. Give us more such societies.

The "Marching Song" in this issue, composed by W. H. Pontius, is a masterly production, and shows great ability in this line of musical work.

We had expected to issue a new chorus book in time for the Normal, but we find it will be impossible to get it ready until later in the season.

The social feature of our coming Normal, will be no small consideration, when figuring a combination of pleasure and profit.

We desire to call the especial attention of our readers to the article by Mr. Luzader, on another page of this issue.

Our music in this issue is exceptionally fine and appropriate for the season.

INDIANA MUSIC TEACHERS'
ASSOCIATION.Fourteenth Meeting, to be Held at
Muncie, June 23, 24 and 25, 1891.

TUESDAY, JUNE 23.

PROGRAM.

8 P. M.—Address of Welcome.....HON. JOHN W. RYAN.
ResponsePRES. J. A. ZELLER.
Miscellaneous Concert, by Muncie Musicians.
Informal Reception to Visiting Musicians.

WEDNESDAY, JUNE 24.

8:30 A. M.—Devotional Exercises.....REV. LOREN A. CLEVENGERS.
Organ Solo, Offertoire.....C. H. Whittier.
MISS ZULA WILCOXEN, Muncie.

8:45 A. M.—President's Address.
Secretary's Report.
Treasurer's Report.
Appointment of Committees.
Introduction of Resolutions.

10:00 A. M.—Paper—The Listener.
J. M. DUNGAN, Franklin.

Discussion opened by
JAMES H. HOWE, Greencastle.

11:00 A. M.—Song and Piano Recital.
MR. R. H. HERITAGE, Valparaiso,
MISS JOSEPHINE LARGE, Fort Wayne,
MISS BENALDINE SMITH, LaFayette,
DANIEL HAHN, Bourbon,
A. B. ANDERSON, LaFayette,
And Other Indiana Musicians.

1:30 P. M.—Organ Solo, Offertoire.....Wely.
JOHN SINCLAIR, LaFayette.

1:45 P. M.—Business Meeting.
Introduction of Resolutions.
Report of Committees.

2:15 P. M.—Paper—Music in Public Schools.
WARREN E. BROWN, Kokomo.

Discussion opened by
W. J. STABLER, Richmond.

3:00 P. M.—Paper—Boy Choirs.
JOHN SINCLAIR, LaFayette.

Discussion opened by
JOHN TOWERS, Indianapolis.

4:00 P. M.—Recital—Ladies' Matinée Musicale, Richmond.
Assisted by MR. E. C. GRANT.

8:00 P. M.—Concert by the Philharmonic Club, Detroit, Michigan.
Assisted by MME. FANNIE BLOOMFIELD ZEISLER,
Solo Pianist.

PROGRAM.

I. Joseph Haydn. Quartette in G major, Op. 77, No. 1.

Allegro moderato.

Adagio.

Menuetto (Presto).

Finale (Presto).

II. { a. A. Rubinstein.....Molto Lento (Music of the Spheres).
b. F. Schubert.....Moment Musique (a l'Hongroise).
c. Felix Mendelssohn-Bartholdy. Scherzo.

III. "Arioso." Delibes.

IV. Robert Schumann. Quartette in A major, Op. 41, No. 3.

Andante espressivo—Allegro molto moderato.

Assai agitato.

Adagio molto.

Finale. (Allegro molto vivace.)

Members Philharmonic Club :

WM. YUNCK, 1st Violin.

LOUIS F. SCHULTZ, 2d Violin.

WALTER VOIGHTLANDER, Viola.

ALFRED HOFMANN, Violoncello.

THURSDAY, JUNE 25.

8:30 A. M.—Organ Solo, "Storm Fantasie.".....Lemmens.
MR. C. F. HANSEN, Indianapolis.

8:45 A. M.—Introduction of Resolutions.
Report of Committees.

9:15 A. M.—Music Teaching. Past, Present, and Probable Future.
MRS. FLORA M. HUNTER, Indianapolis.

Discussion by

MISS JULIA A. DRULEY, Greencastle.

MISS NANNIE C. LOVE, Muncie.

10:00 A. M.—Paper—Biennial Meetings.

MAX LECKNER, Indianapolis.

Discussion by

LAURA C. GASTON, Richmond.

R. A. HERITAGE, Valparaiso.

11:00 A. M.—Recital by JAMES H. HOWE, assisted by the Detroit Philharmonic Club, SUSAN G. KELLY, ROSA A. MARQUIS, and a Vocalist.

Concerto in C major (Cadenzas by C. Reinecke).....Beethoven.
Orchestral Parts supplied upon a 2d Piano-forte.
MISS SUSAN G. KELLY, Greencastle.

Four Songs for Soprano, accompanied by Piano-forte, Violin and Violoncello.

1. A Day in the Woods.
2. A Night in the Woods. }
3. The Cricket. }
4. Summer Song. } J. H. Howe.

Violin Solo. Andante and Scherzo Capriccioso.....F. David.
MISS ROSA A. MARQUIS, Greencastle.

Quintette, Op. 44.....Robert Schumann.
Allegro brillante. In Tempo d'una Marcia.
Scherzo, molto vivace. Allegro, ma non troppo.

JAMES H. HOWE and Philharmonic Club.

1:30 P. M.—Organ Solo. a. Prelude and Fugue.....Bach.
b. Pastorale.....Whiting.
MISS ADELAIDE CARMAN, Indianapolis.

1:45 P. M.—Report of Committees.
Election of Officers.
Miscellaneous Business.

2:45 P. M.—Paper—"Some Good and Bad Musical Models."
MR. JOHN TOWERS, Indianapolis.
General Discussion.

4:00 P. M.—Recital.
Under the direction of
MRS. FLORA M. HUNTER, } Of Indianapolis.
MAX LECKNER, }
ALEX. ERNESTINHOFF, }

I. "Carneval." (Extract from 1st Suite for Orchestra). Guiraud.
MISS MEIGS, MRS. LILLY,
MISS HUNTER, MISS WHITTIER.

II. Piano Solo. "Les Vagues." Op. 24, No. 1.....Moszkowski.
MRS. J. R. LILLY.

III. "Spirit Song." Haydn.

IV. Piano Solo. "Scherzo." Op. 31.....Chopin.
MISS EDETH KRAHN.

V. Song. "In the Clover." Wilson G. Smith.
MISS MAY JOHNSON.

VI. Piano Solo. "Polonaise." Op. 7, No. 6.....Paderewski.
MISS SARAH MEIGS.

VII. "Love, Thy Help." From "Samson & Delila." ...Saint-Saens.
MISS SADIE WALKER.

VIII. Piano Solo. Presto from Concerto in A minor.....McDowell.
Orchestral Parts on 2d Piano.
MISS WINEFRED HUNTER.

IX. "Variations" for two Pianos. Op 64.....N. von Wilm.
MRS. S. L. KISER, MRS. J. R. LILLY.

X. "I Will Extol Thee." Wenham-Smith.
Meridian Street Church Quartette.

MRS. J. R. LILLY, MRS. S. L. KISER,

MISS EDITH KAHN,

Pupils of Mr. Max Leckner.

MISS SARAH MEIGS, MRS. J. W. LILLY, MISS WINEFRED HUNTER,

MISS GEORGIA WHITTIER,

Pupils of Mrs. Flora M. Hunter.

MRS. WILL P. GRAY, MISS MAY JOHNSON,

MISS SADIE WALKER,

Pupils of Mr. A. Ernestinoff.

Meridian Street Church Quartette.

8:00 P. M.—Recital, by AUGUST HYLLESTED, Pianist, of Chicago.
Assisted by MRS. JESSIE BOWREN-CALDWELL,

Soprano, Cincinnati.

PROGRAM.

I. Toccata and Fuga.....Bach-Tausig.

1. Fantasie, Op. 49.
2. Berceuse, Op. 57. }
3. Ballade, Op. 23. }
4. Nocturno, Op. 48. }
5. Valse Brillante, Op. 42. } Chopin.

III. Vocal.

IV. { Tarantelle.
Ricordanza. } Liszt.
XII. Rhapsodie.

V. Vocal.

VI. Polonaise, E major.....Hyllested.
AUGUST HYLLESTED.

I. (Piano).
II. "Meditation." (With violin obligato).....Broeckhoven.

III. (Piano).
IV. "Arioso." Delibes.

V. (Piano).
VI. "Although Obscure More Royal Great." Gounod.

VII. (Piano). MRS. JESSIE BOWREN-CALDWELL.

GENERAL INFORMATION.

Muncie is the county seat of Delaware county. It is a live, progressive city of fifteen thousand inhabitants.

RAILROADS AND RATES.

There are three railroads, viz: The Lake Erie & Western; Cincinnati, Cleveland, Chicago & St. Louis; Fort Wayne, Cincinnati & Louisville, making it easily reached from any point of the State.

Special rates have been granted by the Central Traffic Association on all railroads in the State. Persons attending will buy a ticket to Muncie, paying full fare, and ask the agent from whom the ticket is bought, for a certificate; this certificate, when properly signed by the Secretary, will entitle the holder to a one-third fare home.

HOTELS.

Kirby House, rates \$2.00 per day, will accommodate fifty.

National Hotel, (one in a room, \$1.50 per day; two in a room, \$2.50 per day) will accommodate forty.

New Southern Hotel, rates \$2.00 per day, will accommodate thirty.

The rooms and tables in these hotels are first-class. Members will receive the most courteous treatment, and parlors are free for use as committee rooms, etc., etc.

Private boarding houses will furnish good entertainment at \$1.00 per day.

HEADQUARTERS.

The sessions of the Association will be held in the Baptist church, a commodious edifice, centrally located, and provided with a good pipe-organ.

Official headquarters will be at the Kirby House.

MEMBERS.

All reputable executive artists, and teachers of music in any of its branches, writers of music, music critics, or writers upon musical art, who will subscribe to the constitution and *prepay* the required fee, may become members. The membership fee is \$1.00, payable annually. Services in an official capacity, or on the program, exempts no one from the payment of this fee; it is exacted of all, who are residents of the State. It is due January 1st, and should be paid to the Secretary on or before the regular meeting commences. It is desired that members do not wait until they arrive at Muncie, to pay this fee, but that all remit by mail to the Secretary, at least one week before the meeting, to give time to receive certificate before that date, and to guard against the inconvenience and errors incident to the rush at that time.

Tickets for the accommodation of those not members of the Association, will be on sale at the following prices:

Single ticket, admitting to reception concert.....	\$.25.
" " " to any day concert or recital.....	.25.
" " " to any evening concert (except reception concert).....	.50.
Season " " to all concerts and recitals.....	1.50.

Written for THE ECHO.

Pipe Organ Frauds.

BY GEO. A. POYTHRESS.

I said I was "loaded," in my last, so I will now proceed to "fire." I shall discuss a question superlatively important to church music, and that is the "pipe organ." I have yet to see, outside of the largest cities, an honestly-constructed pipe organ, *unless* it was imported or constructed under the supervision of one who knew what were the proper scales for different registers, and who was fully conversant with the manner in which every part of the action should be made.

There is room for a great amount of fraud in the construction of a pipe organ, and it is taken advantage of by builders of repute. Therefore, I will proceed to warn all concerned, and especially those who are contemplating the purchase of a pipe organ, as to the form in which fraudulent practices most frequently appear in the construction of this noble instrument. The main fault to find of nearly all organs manufactured in our country, is the light, wheezy and very unsatisfactory tones of the Diapason work. Every manufacturer has this clause in his catalogue: "The best and *most judicious scales* to be used for the pipes." In this clause lies the fraud. The tone of the organ depends upon the pipes. If they are small and thin, the tone is also. The great majority of organs that I have seen used Dulciana or slightly larger pipes for Diapasons, and to get the tone as near as possible, a larger volume of air was admitted to the foot of the pipe and they were voiced to a shrill, forced tone that sounded as if someone was in agony. (The organist was, anyhow) consequently the tone was light, unsatisfactory, and no more to be compared with a *Normal Diapason* than a penny whistle.

The scale of all the registers in an organ are somewhat governed by the Diapason work and if this is slighted, con-

tracted and not to a true normal tone, the entire organ is defective. I suggest that all contracts have this clause: "All pipes to be of *Full Normal Scale*, and the voicing to be of the highest standard."

The Action.—A great many builders are using rubber bands for springs, consequently the keys are forever "clicking," and after a while the rubber rots and there you are with a useless organ on hand until a repairer comes along who is competent to remedy the defect, by putting in the proper material, *i. e.*, steel springs. Another big fraud, especially in church organs, is the Harmonic Stops; "Mixture," "Sesquialte," "Cornet," etc. They are worse than useless in a church organ, as they take up room that could be used to better advantage, and the natural harmonics are easily heard without reinforcing them. It is a pity to strike out from 150 to 500 pipes, but as they are no addition to the organ, leave out all mixtures, etc. An organ costing \$10,000 should have a cornet, three voxes in the swell where it can be muzzled a bit. Another fraud is the grooving of the bars of one register into another, thereby using one bass for two, three or more registers. This clause will stop that: "All registers to run throughout the organ," stating number of pipes to each register. The Bellows clause in all catalogues, is as follows: "The Bellows to be of ample size to supply the fullest "legitimate" demands. Legitimate is good, but who is to decide what is legitimate? I am using one of those "legitimate demand" bellows now, and when I strike a full chord on the lower part of the manual and hold it for a short period, the wind all runs out and the bellows man cannot keep it full. Often I have to let up on the pedal notes to keep the organ from gasping out its very life. This is the clause for the Bellows: "The Bellows to be of ample size and dimensions to supply the fullest demand that can be made upon it."

Another big fraud is the metal used in the pipes. Our English cousins require all Diapason work to be made of "pure tin;" no spotted metal for them. They allow the feet of largest pipes to be made a thick, heavy zinc, but the body must be pure tin. Why do they require pure tin? Because the tone of a pure tin pipe is superior to any other, both in quality and carrying capacity. They also require the pipes to be about twice the thickness of the metal used in this country. Why? Because the tone is given more body, sounds sweet and full, or, as they say, "fat." What do we see in this country? Pipes made of from twenty-five to forty per cent. tin, the remainder lead. The lowest per cent. of tin should be fifty per cent. for the lowest octave of the Op. Diapason; the second octave sixty per cent.; and the remainder either pure tin or not less than seventy-five per cent. The more tin, the sweeter, purer and better the tone. All the pipes should have thick metal, especially the Diapason work.

Small organs, from \$1,000 to \$4,000, give the builder the greatest opportunity for speculation. Because an organ is small, they use very small pipes. No matter if your organ has only two stops or registers, the Diapason should be of full Normal Scale. A case in point: I had occasion once to use a small, ten-register organ from England. The church of which I was organist, had a twenty-five-register organ, made by a famous New England firm. The English organ had more volume, more variety of tone, was sweeter, and the Diapason was simply grand. As to the voicing there was no comparison. The English organ was "clear out of sight."

I have yet to see an American organ (so-called) that would pass the examination of any committee in the backwoods of England (or Europe either). It is high time our people were educated up to the true standard of pipe organs, and I hope some who have been exasperated and tortured by the vast difference in the tone of registers of the same name will take up the question and keep hammering away until we have some definite agreement among the different makers as to what constitutes an open Diapason Pipe, also what is the Normal tone of a Diapason. Knowledge on this point should be more generally diffused. There are other points to be discussed, such as expensive economy of church committees, the proper position of the organ in church, choir, auxiliary choir. Also the "organ expert," who for a *proper consideration* assists the manufacturer in his swindling operations. These I will reserve for a future paper. I am "stirring up a hornet's nest," so if they "go for you," send them to me. "I am spoiling for a fight" on the organ question, and will not be satisfied until I draw the entire music press into the controversy. I had a jolt with several firms when the contract for the Baptist organ in this city was to be given out, five years ago. They built the organ on their plans, the "organ expert" showed up, "got in his work," organ paid for, went along very nice for a year; after that, trouble and trials without end, until at last a competent repairer came along, overhauled and remodeled it, and took out the rubber bands, etc. The organ now is better, only it is top-heavy, screechy, etc. Mixtures and cornet make it sound as if there were no Diapasons or eight foot stops in it at all.

Written for THE ECHO.

"Moonshine From West Virginia."

BY M. M. LUZADER.

It is natural for human beings to sing, just as natural as it is to talk. Children learn to sing just like they learn to talk—by imitation. The child that never hears a word spoken will probably never speak a word. Every emotion and sentiment of the human soul finds expression in song, which seems to spring up and flow out spontaneously from the very foundation of our being. Then, since it is so natural for the heart to express its feelings in song, and there are so few people who cannot, absolutely can not sing, the question might be very appropriately asked, why is it that *so few* people sing intelligently, as the result of fundamental knowledge; in other words, why so few people read music by note. To say that too much mystery clusters around our present system of notation, would be unjust to the memories of the great masters and teachers, who have expended the energies of their lives in diligent and continued study to make the science of music what it now is—grand, simple, sublime, and in its own nature and purpose, eternal and infinite.

Music is a language, and should be studied and taught as a language. Our English language has its elementary sounds, its letters, symbols, signs and the rules that govern their formations, combinations and developments.

Music has its scale of elementary sounds, as old as earth or heaven, as eternal and infinite as God himself, which scale, with its melodious and harmonious formations and evolving cadences, forms the accompaniment to all natural and physical action in the universe of matter, from the profundo basso of the startling, shocking earthquake down to the whispered soprano of the evening zephyr.

Music has its letters—lines and spaces, sharps and flats—in short, all the signs and symbols, which, with their peculiar forms, shapes and meanings, were once used as arbitrary characters, but now are so firmly and substantially established by popular custom, that it requires no Egyptian Sorceri's magical art to unravel the meaning of the entire fabric of musical notation.

Under the old Gregorian or Neumaean method of notation, the art of reading written music involved a great many inconveniences—a vast amount of uncertainty—and the then weak and puny offering of the Christian Religion, the science of music, was enshrouded with so much mystery and confusion that there were but few who even pretended to read music from the printed manuscript.

That was a time of confusion. There were no printing presses, no Colleges and Conservatories of Music, no music doctors, no singing schools, no conventions, no "Normals," and when we consider the condition of the social, moral and religious protoplasm from which the science of music grew, knowing that it was born in an age of Religious confusion—when the new religion was evolving from, and battling against the customs and practices of the Jews and Romans—we wonder that it grew so fast. But now it is different. This is an age of conveniences, school houses, churches, railroads. Preachers and teachers of all kinds stand out as distinct features of almost every nook and corner of the civilized world; especially do we realize the truth of this assertion in its application to the United States, and taking into consideration all the conditions that surround our people, together with the fact that we are hereditarily tending toward a musical center, this question assumes a decidedly grave and important meaning. *Why do so few people read music?*

To successfully dispose of this question and deal fairly and fully with all the primary reasons, would require more time and space than we care to use in this discussion, but after all had been said that might be said on the subject, the conditions and tendency of things would remain the same and probably the most appropriate and significant answer that could be given would be, "Because they don't know how." Then the "whys" would begin to spring up and dart around as "fiercely furious as the delirious man's boot snakes."

In this age of progress and convenience, people generally have just what they reasonably desire to have. A man wants a new home; he buys it the next day. A woman wants to go to New York; she starts the same evening. A young lady desires to take a course in painting; she takes it. A young man wants to graduate in some celebrated college; after years of diligent study and at the sacrifice of a small fortune, he has his wish gratified. So we say that people generally possess that which they reasonably desire to possess, and common logic teaches us that if people really desire a knowledge of the principles of musical notation, they would have that knowledge.

Call an audience of one hundred people promiscuously together; ask them how many of them read music vocally, by

note. Surprisingly few of them, indeed. Ask them why they do not, and you will get a variety of excuses. Some will blame their teachers, some will lay the responsibility on the "round notes," others will have other reasons to offer. Go on a little farther with your questions and you will find out where the trouble is. The entire one hundred will hold up hands on a vote that they would like to be, and do most earnestly desire to become good readers of vocal music; that there would be great pleasure and profit in such knowledge. Ask them how many of them ever studied music as much as ten years, six months in the year, six hours in a day, as they would in public school. *No hands up.* Make it five years. *Still no hands up.* Make it one year, make it six months, make it one month, make it one week, make it one hour, substantially employed in studying the elements of musical notation, and still the number of hands will be limited. Then is it any wonder that so few people read music? There are thousands of seemingly intelligent people from one end of the country to the other, who ignorantly believe that all there is in music, ought to be, and may be learned in two or three terms of lessons in singing school work.

Music is a language and should be studied as a language. It takes a long time indeed, to become familiar with the intelligent use of the English language. How many boys and girls begin school life at the age of six years, go on up thro' the teens to the time when they must make their exit from school, not having yet reached the "sixth reader?" Then if it requires time, study and mental application in the pursuit of one language, why not in another? How many have made the proper application of time and study in music, more especially singing?

It will not do to say that it can be learned in so short a time as some think it may be done. Teachers often deceive their pupils by telling them that "if you will just join this class, by the time you get thro' this term, you will know all you need to know about singing." To admit this would be to recognize one of two things. First, that there is very little to be learned in music; or, second, that said pupils are the most prodigiously and precociously apt pupils the world ever produced, for Mozart, Haydn, Handel, Bach, Beethoven, and others, children of the most opportune age of the world, as far as musical heredity and environment are concerned, put in their entire lives studying the science of music, and then, like the great Isaac Newton, "seemed to be only boys, playing along the sea shore, contenting themselves with finding, now and then, a brighter shell, or a smoother pebble, while the great ocean of truth lay all undiscovered before them."

Written for THE ECHO.

Teaching Music as a Profession.

BY A. G. RICE.

Our public school system of to-day is toned down until it is more proficient than ever before. The teachers, being required to pass stringent examinations, are inspired to work for fear of a failure to pass that examination, if not by a desire to do better work. But a specimen of the former type can never attain to any great height.

Music teaching, not being so systematized and having no examination to pass, teachers are placed on their own responsibility. The results gained depend wholly upon his love for the work, and his ability. A teacher who is thoroughly alive to his work, instead of loafing around stores and shops during the day, will be studying, to gain more knowledge of the science, and to improvise ways and means to more clearly present it to the class.

Our profession demands that we consecrate ourselves to it. There was a time, a few years ago, when farmers and mechanics would "mount the stand," and teach through the winter months, but now the study of music has grown to such a standard as demands better methods, and better system. The consequence is, better teachers are needed. It is not enough that the "best singer" of a community should teach ten or twenty lessons during the winter for \$10.00 or \$12.00, and then not think any more about it until the next winter. The people are growing tired of employing a teacher, and then at the end of the term, know no more than when they began. The cry is for better work, and with better work, better pay.

When we hire a laborer, we want to know if he is a good hand or a poor one. As a rule, we don't want the *poor* one at all, but if we can't do any better, we hire him at a reduced price. So in teaching music, with better work we will get better pay. We sometimes think we do not get what we deserve. Let us examine ourselves and see if we deserve very much.

There is one disdainful element with which our profession is tainted, and that is the conceited I-know-it-idea. We have a right to our opinions, but we should ever be open to criticism.

With such a spirit we can not advance, for knowing so much (?) already, one will not make the effort. "By our fruits we are known." How necessary that we accomplish something. Let the fruit be good, and there will be a demand for it. Don't put "poor stock" "on the market," and then go around complaining about prices. Just go into a town where some teacher has been "keeping" a singing school, not teaching it, and it is very hard to organize. Why? They have been bit once too often and are on the lookout. Go into a town where a wide-awake teacher has been employed, and notice how great the contrast. They are eager to attend, and are sorry that the term was so short and the teacher is going away.

When the class is organized, commence at the beginning. Don't begin at the top of the ladder and come down, but from the bottom go up. I insist on uniformity and system, for without system we can do nothing. Put your whole soul into the lesson, and the time will slip away and you will wonder that the time of your lesson has passed so quickly.

Don't rush your class along too fast. It is much better to learn a little than a great deal poorly. For instance, beginners who have not the relations of the tones of the scale fixed in their minds. What are you going to do? Just drill, drill, drill, 'till they do get it? Never try to give them everything at first, in a wholesale way, but rather one thing at a time; for we can learn only one thing at a time. Commence with pitch, which is the foundation upon which music is built. Then take up movement or measure. Teach in such a manner that will enoble the profession, and you will get your reward.

Ella Lewis Krum.

Born in Kentucky, the land of handsome and vivacious women, this lady, early in life, displayed musical talents of decided prominence. Excellent opportunities were offered her for the cultivation of her voice, after which she took a thorough course in Cincinnati, and still later in Boston. She now resides in Chicago, and devotes her time to teaching and singing.

Of her singing, the *Chicago Herald* said: "Ella Lewis Krum's voice is rich and full, and she sings with more than ordinary feeling."

The *Tribune* said: "Ella Lewis Krum gave 'The Wren's Nest,' a pleasing and effective song, by Lemmens, in a tasteful and highly expressive manner."

The *Madison (Wis.) Journal*, speaking of her appearance in that city, said: "Ella Lewis Krum did excellent work in the soprano parts. Her high C came out with telling effect against full chorus and orchestra."

The *Madison Democrat* said of the same appearance: "The musical climax of the evening was an aria 'Unavoce Poco Fa,' by Ella Lewis Krum. She responded to an enthusiastic encore in the song 'I Love to Sing.' In this appearance she has only intensified the delight with which she has always been received. Her tones are of the firm quality, and her singing is characterized by remarkable fullness and steadiness."

We might continue to quote from numerous papers, East and West, regarding her merits, but deem it unnecessary, only stopping to add that Frederick W. Root, the well-known teacher and writer, of Chicago, and who is acknowledged authority on all things musical, in writing to the Principal, said, in addition to many other complimentary things, "she is a whole electric battery of energy and enthusiasm."

It was not, however, on her reputation and abilities alone as a vocalist that she was selected in preference to a score of other applicants, but because she is also a competent, thorough and experienced teacher, and has had experience in teaching music in public schools, in Normal work, and in private teaching. In selecting his faculty, the Principal started out with the idea that no one whose knowledge or experience was narrow, should be engaged; but on the contrary, while every one should thoroughly understand the work of his or her department, each should be a broad, liberal musician, capable of appreciating the different departments of music, and understanding their value and relations to each other. Specialists were wanted for each department, but they must not be "hobbyists," who could see no good in any department other than their own. The engagement of this well-known lady, we are confident, is, for this reason, most felicitous. That every pupil whom she instructs will receive full value for the time and money spent, is beyond question.

Those who have commenced the study of music and have not made the proper progress, and are, therefore, discouraged, will receive careful attention. Especial pains will be taken to correct any errors into which you may have fallen, and to instill a proper understanding and love for music, which will encourage you to take hold of the work with renewed vigor and strength.

Things You Want to Know Concerning the Normal.

The location could not be more auspicious. LaFayette, situated near the centre of population, and the second city in the United States in point of wealth per capita, has long been known as the "Star City" of America. Situated on both sides of the classic Wabash, the city spreads out and back to the hill-tops, adorned with palatial residences. Three bridges span the river along whose bank threads the picturesquie "riverside road" through a labyrinth of densest forest to "Tecumseh's Trail," "The Prophet's Rock," and the famous battlefield of "Tippecanoe." Not less beautiful is the road along the "Wild Cat," or across the "Wea Plains." No city the size of LaFayette has more miles of improved streets, lined with shade trees and threaded with electric wires, giving light at night and propelling street cars during the day. With numerous churches and over twenty thousand hospitable people, no city in the United States offers the lover of music an opportunity to spend a summer's vacation so pleasantly and profitably.

As will be seen by the accompanying map, LaFayette is on direct lines of railroad, making it accessible from any point without unnecessary traveling expense.

A number of choice places in private families will be reserved for the entertainment of young ladies, who of necessity, must come unattended. A guardian's care will be exercised over them, and parents can rest assured that they will not be allowed to come in contact with objectionable persons or influences. The Christian people of the entire city stand pledged to this, and parents should not for one moment think of depriving their daughters of the advantages offered in this Normal for the advancement of their musical education, because of a delicacy about entrusting them from home and among strangers.

Some of the gentlemen who attended the Normal of 1890, were accompanied by their wives; others, after coming, and noticing the pleasant surroundings, sent for theirs. All acknowledged that their presence added much to the pleasure and interest of the occasion, therefore we say, bring your wife. She can arrange to attend the concerts and recitals, and some of the classes, if she wishes. It will afford her rest and recreation, and you will greatly enjoy her company. The additional expense will be trifling, compared with the pleasure it will afford you.

This Normal Musical Institute offers to every lover of music an opportunity for a most delightful summer vacation; a pleasant place where one can feast on the "concord of sweet sounds." Music teachers, literary teachers, choir leaders, singers, and the man of business, may here find work that will rest the mind, invigorate the body, and at the same time gain knowledge that will afford pleasure all through life. The expense of attending the Normal is less than a vacation spent from home in any other way, and the results are infinitely better.

Blank certificates have been prepared. Students taking any course and showing themselves worthy of our endorsement, can, on the payment of a nominal sum, secure one properly filled out and signed, certifying to his or her knowledge and abilities. As these certificates will be issued only after a rigid examination has been passed, they will be undisputable evidence of the holder's abilities, and will have much the same value as a college diploma.

Seven-eighths of the prominent and successful authors' directors and teachers in the United States to-day, are Normalites. Professors with foreign names, and their young, egotistical pupils may say what they please, but the fact remains undisputable, that the men who have done most for music in America, and are doing most to-day, are those who received the greater part of their educations in Normal music schools; and the ones who are to be the successful and prominent musicians of the future will be Normalites, because such a school imparts both the theoretical and the practical, and no one can succeed who is deficient in either.

It is intended to make the lectures, concerts and recitals an important feature of the Normal. The hour from four until five every afternoon, has been set apart for that purpose. Besides the recitals, etc., to be given by the faculty, many other prominent individuals will be secured. Mr. Wm. H. Dana, of Dana's Musical Institute, has already been engaged and negotiations are pending with a number of others. These entertainments will be thoroughly educational, as well as highly entertaining, and the benefits to be derived from seeing and hearing these various persons, make this feature one of the most valuable of the Normal.

NEW HOLLAND, OHIO, May, 1891.

Echo Music Co., LaFayette, Ind.:

GENTLEMEN:—Find inclosed \$1.15, for which send one copy of the Normal Piano Method. I am very much pleased with your organ and piano method, and I am using it with all of my pupils. Will send in more orders soon. Send American fingering. I received catalogue of the Normal, and notice among your proficient teachers, Miss Nannie Love, with whom I am well acquainted, having played with her on several occasions. I think you must have a fine corps of teachers, and I hope to be able to attend the coming session.

Yours truly, W. H. MAY.

UNION CHURCH, MISS., May, 1891.

Editor Echo, LaFayette, Ind.:

DEAR SIR:—The May number of THE ECHO received and I find in it a feast of good things. I don't think I could get along without it. I am afraid I would fall behind the procession, so I will not try as long as the small sum of \$1.00 will bring it every month. I find a great deal to encourage me in your journal. I am choir leader in the Methodist church here, and it does me good to find that others have met and overcome the same opposition and trials that beset me, for my path is not strewn with flowers, and if I did not love music with my whole heart, I would never drill another class. I have a copy of *The Hummer*; it is excellent. I also have *Echoes of Glory*. It is a good Sunday-school book. I like all your publications. If you will give us a Normal next year in the South, we will give you a welcome you will not soon forget.

Yours truly, J. M. SIMMONS.

HOISINGTON, KAN., May, 1891.

Editor Echo, LaFayette, Ind.:

MY DEAR SIR:—The May ECHO just received, and as usual, is chuck full of good things. The music therein, is, I think, above the average. However, it is all good, and I want to congratulate you upon the excellence of your journal and the music you are sending out. I don't see how I could do without THE ECHO, and although a new subscriber, I often wonder why I did not become a patron sooner. I came here seven months ago, as cashier of the State Bank, and at once took "pity" on the Methodist minister, and organized a choir, consisting of myself and wife and two others, making a quartette, and you would be surprised at the music we make. I am speaking now, in comparison to the singing that was attempted prior to this organization. This is a splendid little town, but I have never seen a place so devoid of good singers. There are some fair voices, but they have had no training and have grown rusty with age—moldy, if you please. Seeing the condition of affairs, I once more took "pity" on the community and organized a class. I had no difficulty in this, so I ordered *The Hummer*, and begun a good class, but to-day they are scattered, and I had to give that up, also. As you are aware, this is out of my "line," yet I am musically permeated—am wrapped up in it—and am a thorough reader, and music comes as natural to me as the A B C's, hence my interest. But I guess I will have to give it up here. Not being a practical teacher, perhaps you could suggest some plan of relief, for I am loth to see the many young ladies and gentlemen of the city grow up in ignorance of this indispensable education, especially here in Kansas, where we are known and recognized as having advanced ideas in education, as is shown by our many houses of learning. We intend ordering your American Anthem Book, soon.

Fraternally, JOE H. BORDERS.

ROSCO, OHIO, May, 1891.

Echo Music Co., LaFayette, Ind.:

DEAR SIRS:—This finds me at the above named place with a good class, mostly all young people, with good voices and ready workers. They all take such an interest in the class. I perhaps will remain here for a second term. I will go from here to Avondale, where they are waiting for me. I will go to Bakersville the first of June, for my third term, and will close my class work about the middle of June. The May ECHO reached me in time and I have read every article in it carefully. 'Tis good this month and the music is splendid. Now, in answer to D. Wilson's question, "Where is Do, Moore," I would most emphatically say, *Do* is always on the key-letter, and you will never find it anywhere else. I fully agree with my friend Wilson when he says, "if you can't tell where Do is, you can't tell a note." So I consider that, one of the most important things for the beginner to know. I am anxious for Mr. W. to tell us of the other things he has "lain aside as non-essential." I would ask him if he remembers five or six years ago, of attending my class one evening at Lovington, Ill., and of a gentleman who was with me at the time, who gave a part of the lesson? Then how Mr. Wilson and I did talk when we went to the hotel that night. I hope to see him in June at the Music Teachers' Association, at Muncie. I think I shall be there. Well Mr. Editor, you state to the clothing man, of Maryland, that I do not quite agree with him in regard to his answer of my question. What does he mean where he says, "and in canceling the natural or double-sharp?" I would ask him how can the *cancelor* destroy the effect of the natural? and then, if the *double-sharp* or *double-flat* begins with the letter already *sharped* or *flatted*, what then is the use of using the sharp or flat, following the natural in canceling the double-sharp or flat? I believe if my Maryland friend would study a minute he would see it differently. I am glad, Mr. Kinsey, that you published those notices my friend King sent you, especially the one concerning the Hubbard Voice Company. They are using my brother's name on their bills without any authority from him, whatever; he is still in Crawfordsville. I think King's example in THE ECHO to Sechrist's question, correct: 'tis good. Well, I must close this letter. Inclosed find subscription for THE ECHO. Wishing you success and a large attendance at the Normal, I am, Yours truly, C. L. MOORE.

STONEBORO, PA., May, 1891.

Echo Music Co., LaFayette, Ind.:

DEAR SIRS:—Inclosed please find check for \$12.50, for which send me six American Anthem Books No. 1, and nine American Anthem Books No. 2. Please send at once by American Express. Our choir is in a prosperous condition now, better than it ever has been. We think the American Anthem Books are both A 1; we like them very much. Our choir gave a festival on April 28th, and the proceeds netted us \$37.00. I think that was pretty good for a town of this size. Please send books as soon as possible, as we are in need of them.

Yours respectfully, E. Houser.

BUFFALO, MINN., May, 1891.

Echo Music Co., LaFayette, Ind.:

GENTLEMEN:—I have conducted a very successful class in vocal music, this winter, finishing with a concert, program of which I inclose, by which you will see we swear by *The Hummer*. Next season I hope to enlarge the class, and shall then need more of the books, which are the best I have used in class work. I am confidently hoping to be able to arrange my business so as to attend the Normal; shall be very much disappointed if I cannot do so. We used THE ECHO Easter music in the Methodist church here, and received high praise, much of which however, should be given to THE ECHO, which furnishes such excellent music for special occasions. The Decoration Day number is just at hand, and I inclose herewith an order for extra copies. We thought the Decoration music hard to beat, last year, but this year it seems to be still better. I shall want a sample copy of your new book of choruses when it comes out. Hoping to see you in July, I am,

Yours truly, THOMAS HELLIER.

JEFFERSON, IOWA, May, 1891.

Echo Music Co., LaFayette, Ind.:

DEAR SIRS:—In looking over the last ECHO, I see but very few of last year's Normalites have written anything. I wonder if our interest is dying out? I am glad to know that we will have another Normal, and I will be there. I think my attending the Normal last year, doubled my work here in Iowa, and I think every music teacher ought to attend, and if there is anything new introduced, lets know and understand it, and our success as teachers will be much better. Simply because our forefathers covered potatoes with a hoe, "we don't have to," when we have a much simpler, better and quicker way. I think every teacher should attend, and get out of the old foggy ways of teaching, as soon as possible; I mean vocal music, not instrumental. I am still busy, running four classes, and will be until the last of June. I have been very busy since the first of October, with class work, and up to the present time have organized thirteen classes; the average was thirty-eight to the class, and as I began furnishing books, of course had to keep it up with all my classes, and consequently have not sold only about 100 copies. This is a splendid country for the music teacher (vocal). Two of my classes out in the country, furnished 105 pupils, and all because of your Normal, last year. Everybody around Jefferson, knows Prof. Kinsey as a teacher. About all you have to do, is to say you attended one of his Normals, and are going again this year, and your class is certain. I received the last two orders of *Hummers*, this week, and probabiy my last for this season. Hoping to meet all the E. S. Q. boys, as well as others of last year's Normal, I close.

Yours with respect, GEO. W. WEBB.

[Mr. Webb's testimony regarding the benefits derived from the Normal, affirms all we have said regarding the value of the instruction and drills given. We are confident every teacher who attends next month, and studies diligently, will reap benefits fully as great. —ED.

HANOVERTON, OHIO, May, 1891.

Echo Music Co., LaFayette, Ind.:

DEAR SIR:—This finds us at the above named place with the poorest class of the season. If every class would be like this one, I think I should never teach again, although we must take the "bitter with the sweet." If they need any instruction in the world, it is right here, and yet so many will stand back and say, "they don't need it," and even laugh at those who take part and help to make it a success. They think that no one should learn the notes but children, and the singing in their churches and Sunday-schools show just what they are. Oh! if they could only hear themselves as others hear them. What few we have are doing well. We just closed a very nice class at Augusta, and at Minerva. At the last named place we found some of the best ladies' voices that we have heard for many a day. Miss Ola Pugh has a beautiful soprano voice, if she would only have it cultivated. It would pay her to do it. Miss Mamie Perdue is a fine pianist and is always ready to do all she can to help to make a success, and it was here that we had two of the best young singers that we have had this season, Misses Besse and Hellen Jerome, age 10 and 14. One sings alto and the other soprano, and their parents are doing all they can for them in that line. I wanted them all to attend your Normal; they have not decided as yet. The soprano sings high A very well, and is also a very good pianist. It is a pleasure to teach such pupils. They sang a duet, "Till We Meet Again," by Bailey, and you know it is quite difficult. I am not so very far from our friend W. J. Weaver, who is using *The Hummer* in his singing classes. Also R. E. Hudson, who wrote that beautiful piece, "At the Cross," in *Gospel Hymns* No. 5, and a great many other good pieces. Our friend D. W. Crist, is also near here. Will try and see him while here. He is a popular author and publisher. The May number of THE ECHO is filled with good reading and music. "Columbia Bows In Grief To-day," by Kinsey, is a fine male quartette, and well arranged. "Decoration Hymn" is also good, and so is every piece in the number. Have already secured several pupils to attend the Normal.

Yours truly, J. F. KING.

NEW MUSIC.

We give in this column, a brief and truthful review of the sheet music issued by various publishers during the past month. One or more copies of any piece will be mailed post-paid to any address upon receipt of list price. Cash must accompany the order; no discount can be given nor any music sent out for examination.

VOCAL MUSIC.

"Favorita." (Spanish Serenade), by C. A. White. A lovely song. Soprano or tenor in G; contralto or baritone in E-flat. Send for it. Price 40 cents.

"Leonora." (Romanza Caracteristique), by C. A. White. Destined to become very popular. Soprano or tenor in F; mezzo-soprano or baritone in E-flat; contralto or bass in C. Price 60 cents.

"Thinking." (Romanza), by C. A. White. Equal in every particular to Mr. White's popular song, "Marguerite. Soprano or tenor in F; mezzo-soprano or baritone in E flat; contralto or bass in D. Price 65 cents.

"The Sinking Ship." (A Story). Descriptive duet for tenor and bass, by C. A. White. We predict for this piece great popularity. It is thrilling and brilliant and full of pathos. Illustrated title: Price 75 cents.

"Amor." Duet for alto and tenor, with violin obligato, by J. I. Taylor. This is one of Mr. Taylor's best and late t, and is bound to be popular. Price 60 cents.

"Just for Thee." By L. F. Gotschalk. A most exquisite song for tenor or soprano, with violoncello obligato, ad lib. Sang with great success by Marie Eckhardt in Gilmore's Band. Price 50 cents.

"Come." A duet for soprano and tenor, by Flora H. Cassel. Very pretty; both sacred and secular words. Price 25 cents.

"When My Ship Comes Over the Sea." An elegant mixed quartette, with duets and solos, by Will L. Thompson, author of "Come Where the Lilies Bloom," and we are free to say that it is even superior to the same. Just issued and bound to be a great hit; would make a lovely selection for commencement exercises. Send for it. Price 75 cents.

"Thinking." Song by C. A. White, for soprano or tenor, in F, mezzo soprano, or baritone in E-flat; contralto or bass in D. This is a gem of exquisite beauty, and has just been issued. Superb title page. Price 65 cents.

"Tell Me, Sweetheart." Song by C. A. White, and one worthy the genius of this able writer; an effective chorus adds greatly to its beauty. Illustrated title page. Price 40 cents.

"Marie." Song by C. A. White. Soprano or tenor in A; contralto or bass in F. Price of each, 50 cents. Arranged as a magnificent duet for soprano and tenor. Price 60 cents. Elegant title page.

"Kathleen." Song by C. A. White, for mezzo-soprano; very beautiful; key of F. Price 40 cents. Illustrated title.

"Only Tired." By C. A. White. No finer song has ever been written. Different keys, for soprano, tenor, contralto, and bass, also arranged for violin and piano. Price 50 cents. Beautiful illustrated title page.

"What Is Home Without a Loved One." Song and chorus, by C. A. White. This is the latest of Mr. White's compositions, and is beyond doubt one of his very best. The title page beautifully illustrates the text of the song. Price 40 cents.

"Will Any of Those at the Gate be Waiting." Song and chorus, by C. A. White. This is also one of his latest and best. Written very much in the style of "Gates Ajar." Beautiful title page. Price 40 cents.

"Thou Art An Angel." Song by C. A. White, for soprano or tenor, in E flat. This beautiful piece is well termed the "Rival of Marguerite," and is bound to make a great hit. Lovely title page. Price 60 cents.

"Let Us Seek the Placid River." For mixed quartette, by J. I. Taylor. Price 75 cents. This is one of Mr. Taylor's most happy "hits," and is well worth the price.

"Mother's Picture on the Wall." Words by Chas. F. Pidgin, music by Louis Weiler. A song and chorus of striking beauty, much in the style of "Grandfather's Clock," but more fascinating. Send for it. Price 40 cents.

"The Spell of the Waltz." Song; by Grace Worcester Root. A charming composition, that will please lovers of waltz music. Key of C. Price 50 cents.

"St. Agnes." Song; by Horace Ellis, who never writes anything but the best. Key of C; suited to soprano or tenor. Price 60 cents.

"Some Time You Shall Know." A balad of exquisite beauty, by A. Rosenbecker. Nothing better has been published for years. Soprano or tenor voice. Price 50 cents. Everyone who can sing a solo, should have this song; it is, very taking. Key of F.

"When the Flowers Begin to Bloom." By J. I. Taylor. Trio for voice, violin and piano. A most charming composition. Key of F. Price 60 cents.

"Down Where the Daisies Grow," by C. A. Ward. A beautiful mixed quartette, a little on the style of "Down Where the Lilies Bloom," by Will L. Thompson. We can recommend this piece very highly as a concert or parlor selection. Price 60 cents.

"Come to the Wildwood." A quartette for mixed voices that is hard to beat. Written and composed by J. I. Taylor, in very much the same style as Will L. Thompson's "Come Where the Lillies Bloom," only it is a better composition. Send for it. Price 75 cents; a little high but well worth the money.

"When the Flowers Begin to Bloom." By J. I. Taylor. Trio for voice, violin and piano. A most charming composition. Key of F. Price 60 cents.

INSTRUMENTAL MUSIC.

"Princess Royal Galop." For the piano, by J. H. Helfrick. A beautiful little rollicking composition that will always please. Price 40 cents.

"Fallen Leaves." (Schottische) for the piano, by C. A. White. Very pretty. Solo, 40 cents; four hands, 60 cents.

"Columbian Exposition March." For piano or organ, by G. R. Lampard. A composition of the times, with a picture of the World's Temple of Music on title page. Price 50 cents.

"Ruby Waltzes," by John Weigand. Piano solo, 75 cents; violin and piano, 85 cents; cornet and piano, \$1.00. An elegant composition and one that will make a hit.

"The Old Homestead." (Illustration) for piano-forte, by C. C. Stearns. A very charming composition; may be used effectively upon the organ. Price 60 cents.

"Fleck's Grand March." For piano or organ, by O. L. Fleck. Price 40 cents.

"General Fairchild's March." By M. W. Becker. For piano or organ; easy, yet very pleasing. Price 40 cents.

"G. A. R. Grand March." A very well-arranged composition, by M. W. Becker. Price 35 cents.

"Star Waltz." By M. W. Becker; well adapted to young players. Price 40 cents.

"Bremen March." By M. W. Becker. Easy, yet attractive. Price 40 cents.

"General Weaver's Grand March." By M. W. Becker; easy, jolly and pretty. Price 40 cents.

"The Alliance Grand March." By J. C. Meares. In these times of political upheavals, this composition should be in the hands of all players. Price 50 cents.

"Easter Lilies." (Waltzes) for piano-forte, by C. A. White. This is one of the best and most beautiful compositions of this well-known writer. Elegant colored lithograph title page, representing Easter lilies. Piano solo, 75 cents; violin and piano, 85 cents; four hands, \$1.00; cornet, violin and piano, \$1.00.

"Ribbon Polka," by Carl A. Blanc. A delightful composition, catchy and brilliant. Piano solo, 75 cents; four hands, 60 cents. Pretty title page.

"McGinty's First Love," by Geo. Thorne. Everybody has heard of McGinty, and all will want a copy of his "first love." Piano solo, 40 cents; four hands, 65 cents; violin and piano, 50 cents; violin, cornet and piano, 60 cents.

"Col. Goetting's Grand March," by Frederic E. White. Piano solo, 50 cents; four hands, 80 cents. Fine title page.

"Rip Rap." Grand Galop di Concert, for piano, by Frederic E. White. What every pianist wants nowadays is something novel and taking, and this piece has just these points to perfection. It is strikingly brilliant and not difficult to play. Price 75 cents.

"Auf Wiedersehen (Till we meet again) Waltzes," by E. H. Barley. This is a piano solo of great beauty, and can not fail to please. Price 75 cents, and well worth it.

"Russian Army," (Grand March Entrée) for piano, by D. L. White. This composition musically depicts the various episodes in the movements of a triumphant army. *The Grand Entrée—The Voice of Peace—The Charge on to Victory*, and the happy *Return of Peace*. The music is written in a lofty and imposing style. Piano solo, 60 cents; four hands, 75 cents; violin and piano, 75 cents.

"Let the Band Play." (Grand March De Ballet), by Frederic E. White. Easy yet very brilliant. Piano solo, 50 cents; four hands, 80 cents. Splendid illustrated title page.

"The Mooney Man," (waltz) by Louis Weiler. Suitable for either piano or organ. Illustrated title page. Price 50 cents.

"Rising Tide March," by J. G. Dailey. Good for piano or organ. Price 35 cents.

OCTAVO CHORUSES—LADIES' VOICES.

"Spring Song," and "Down the River," two beautiful quartettes, by Chas. H. Gabriel. Nothing nicer has been published for years. Price of the two 15 cents. Not separate.

PREMIUM PAGE.

You Can Not Make Money Faster Than to
Raise a Club of Subscribers
for THE ECHO.

RULES—The following rules must be strictly observed: Write names very plainly. Be sure to give Post Office, County and State. No subscriptions for less than twelve months counted. Always enclose the money with the order, and say what amount is sent. Agents may send in names as fast as secured. A correct record will be kept, and when the full number has been received, the desired premium will be forwarded.

. . . GUITARS. . . .

GUITAR—Catalogue No. 341. Is a fine, rosewood guitar, patent head, mahogany, neck, inlaid with black and white around edges, centre and through the back, German silver frets. As fine a \$20.00 instrument as you ever saw. Given to agents sending us 24 subscriptions to THE ECHO.

GUITAR—Catalogue No. 335. Is an imitation rosewood, patent head, inlaid with pearl around centre, edges bound with white wood, German silver frets, pearl dot in pins, an instrument of beautiful appearance and fine quality, well worth \$10.50. Given as a premium for a club of 12 subscribers.

GUITAR—Catalogue No. 327. Maple wood, imitation ebony trimmings, plain peg head. In quality of tone it is equal to a higher priced guitar, but owing to the plain trimmings it is sold for \$3.50, and offered as a premium for a club of 6 subscribers.

. . . TUNING FORKS. . . .

Why not send us two subscriptions, your own and a friend's, and receive as a premium a tuning fork, best quality. Either A or C as you prefer.

. . . VIOLINS. . . .

These violins are fully described in our illustrated catalogue, which will be sent free to any address. They are excellent instruments in every particular.

VIOLIN—Catalogue No. 237. Red, imitation old finish, real ebony trimmings. Price \$50.00. It is a fine toned instrument that will repay the effort made to get the 50 subscribers necessary to secure it.

VIOLIN—Catalogue No. 232. Red, imitation old finish, real ebony trimmings. A really fine instrument, worth \$30.00; a splendid instrument for use in choirs, etc., which any lover of the violin can have for a club of 30 subscribers.

VIOLIN—Catalogue No. 217. Stradiarius' Model, brown, real ebony trimmings. Sells readily for \$5.00. It is an instrument anyone may be proud to own and it is only an afternoon's job to secure 8 subscribers and get it.

VIOLIN—Catalogue No. 206. Real inlaying around edges, imitation ebony trimmings, fancy pearl inlaid tail piece. This violin is listed at \$3.00, but is often sold for three times that amount. It is first rate to learn on, and any bright boy can get THE ECHO 5 subscribers and himself the violin, and not be tardy at school a single time.

VIOLIN OUTFIT—Catalogue No. B.

Violin, Stradiarius', No. 218	\$ 6.00
Bow, Brazilwood, No. 418	1.00
Case, wood, No. 364	2.75
One set of strings extra, No. 32½65
One box rosin, No. 87010

Total \$10.50

This is by no means a cheap lot, but a good outfit that will compare favorably with any in your neighborhood. Anyone not posted would readily believe the violin alone cost \$15.00. We will send the lot carefully packed for a club of 16 subscribers.

. . . CORNETS. . . .

The tone and workmanship of the cornets we offer can not be excelled. They are light and neatly made, and blow easy and free.

CORNET, No. 6001. Besson Model, light action, French piston, Eb, brass, German silver valves and mouth-piece, and water-key. Price \$24.00. Given for a club of 32 subscribers. No. 6002 is the same, nickel-plated, worth \$29.50, given for a club of 40 subscribers. No. 6011, Bb, brass, worth \$27.00, given for a club of 36. No. 6022, Bb, nickel, worth \$32.25, given for a club of 45. No. 6041, C cornet, with Bb shank and A crook, price \$30.00, given for a club of 40. See our catalogue for full line of band instruments.

. . . DRUMS. . . .

Drums come high, but we will give Snare Drum, No. 1385, regulation pattern, worth \$5.00, for 12 subscriptions, or Snare Drum No. 1387, regulation pattern, worth \$7.00, for 16 subscribers to THE ECHO.

SNARE DRUM, No. 1396½, is Prussian model and listed at \$7.00. The smallest club we can send this drum for is 18 and it is well worth the work required to get it.

BASS DRUM, No. 1410, is a fine instrument of bird's eye maple, finely finished, cord, hooks, calf-skin head, sticks, regulation pattern, 24 inch head, 15 inches high, for a club of 27 subscribers to THE ECHO. If every member of a band would give the matter a little attention, new drums could be easily secured.

. . . ACCORDEONS. . . .

Our catalogue, which we will mail to you free, shows a fine line of these popular instruments.

ACCORDEON—Catalogue No. 1600. Six keys, imitation rosewood, is the cheapest we have, worth only 90 cents. We offer it as a premium for 2 subscribers to boys who want to learn.

ACCORDEON—Catalogue No. 1603 A. Is red color, 10 keys, 1 stop, 1 set reeds, single bellows, 1 row nickel trumpets, nickel corners and clasps. Our price, \$2.40 cash, or given away to anyone who will take time to send us 4 subscribers to THE ECHO.

ACCORDEON—“LOUISE.” Is as fine a solo instrument as \$5.00 will buy anywhere in the world. It is often sold for twice that amount. We send it for a club of 9 subscribers.

ACCORDEON—“NICOLINI.” Is the best \$10.00 accordeon on the market, and fit for a professional. It will take some time to get a club of 18; we can not send it for less, but you will be delighted when you get it.

. . . HARMONICAS. . . .

We have enough of these to fill this page, but select only a few choice ones from our catalogue. No. 1768, “The Emperor,” a fine solo, silver reed concert harp, sent for 2 subscriptions, your own and a friend's.

One “Emperor” and one “Conqueror,” in a nice case, worth \$1.50, given for 3 subscriptions.

A set of six Golden Harps, assorted keys, in fine box, worth \$3.60, sent for 6 subscribers.

. . . MUSIC STANDS. . . .

You have long needed a music stand. Send us a club of 8 subscribers and receive the finest nickel-plated folding stand, known in our catalogue as No. 92½, and worth \$5.00 of anyone's money, or send 6 subscribers and get stand No. 926. It is a nickel-plated, finely finished folding stand. It is just as fine as the other, only it is lighter weight, and sells at sight for \$3.50. Not so pretty, but just as serviceable is our \$1.25 folding iron stand, No. 922, which we send for only 3 subscribers.

Special Single Subscription Offers.

Individual subscribers and members of clubs may take advantage of these liberal offers.

. . . BOOKS. . . .

One copy of Apples of Gold, worth 35 cents, and THE ECHO one year for \$1.25.

One copy of Echoes of Glory, worth 35 cents, and THE ECHO one year for \$1.25.

One copy of Living Gems, worth 35 cents, and THE ECHO one year for \$1.25.

One copy of The Hummer, worth 75 cents, and THE ECHO one year for \$1.35.

One copy of Crowning Victor, worth 75 cents, and THE ECHO one year for \$1.35.

One copy of Song Circle, worth 75 cents, and THE ECHO one year for \$1.35.

One copy of The American Anthem Book No. 1, worth \$1.00, and THE ECHO one year for \$1.50.

One copy of The American Anthem Book No. 2, worth \$1.00, and THE ECHO one year for \$1.50.

One copy of Bartlett's Male Quartette Book, worth 75 cents, and THE ECHO one year for \$1.35.

. . . MISCELLANEOUS PREMIUMS. . . .

Violin bow, worth \$1.00, and The Echo one year for \$1.50.

Violin bow, worth \$2.50, and The Echo one year for \$2.75.

Fife, worth \$2.00, and The Echo one year for \$2.25.

Baton, worth \$2.50, and The Echo one year for \$3.00.

Piccolo, C, Eb, or B, worth \$1.50, and The Echo one year for \$2.00.

Piccolo, Eb or D, worth \$2.25, and The Echo one year for \$2.75.

Piccolo and Flageolet combined, (D), worth \$3.75, and The Echo one year for \$4.00.

Flute, (D), worth \$2.00, and The Echo one year for \$2.25.

Flute, (D), worth \$5.00, and The Echo one year for \$5.25.

MARCHING SONG.*

(Appropriate for 4th of July.)

W. H. PONTIUS.

Tempo di Marcia.

March on, march on our way a - long, While gay - ly beats the

La la

drum drum drum drum drum drum drum

† Drum

drum, With stead - y tramp and ring - ing song, The way will short be - come. March

la la

drum drum drum drum drum drum drum la la

on, march on, our way a - long, While gay - ly beats the drum, With stead - y tramp and

la la

drum drum drum drum drum drum drum drum

*The obligato solo should be sung by a strong Soprano voice, or by two or three voices in unison.

† Droom.

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MARCHING SONG. CONTINUED.

ring - ing song, The way will short be-come. March on, march on, my com - rades brave, With

la la la la March, march a-long, March, march, march a-long, march,

drum drum drum drum drum drum. March, march, march a - long, yes,

The musical score consists of three staves of music. The top staff is in treble clef, the middle staff is in treble clef, and the bottom staff is in bass clef. The lyrics are as follows:

mus - kets flash - ing bright, . . . The stars and strips a - bove us wave, And
march, march, march, yes, march along; March a - long, yes, march a - long, yes,
march, march, march a - long, March, march, march a - long, yes,

2d time go to Coda.

flaunt the morn - ing light. . . . Tra la la tra la la la la la Tra la la la la la la

march a - long, march, march along. Tra la la tra la la la la la la la la la

march a - long, march, march along. La la

The Ghost Dance, an Indian Song just issued by The Echo Music Co., is undoubtedly one of the most weird and peculiar compositions ever published in this country. It will certainly become immensely popular. Send 25 cents for a copy.

MARCHING SONG. CONTINUED.

La are free, free from fear,

March on, march on, our steps are light, Our hearts from fear are free, For
 La are free, free from fear,

La la, For law and lib - er - ty.

free - dom's sa - cred cause we fight, For law and lib - er - ty.

La la, For law and lib - er - ty.

on, march on, our steps are light, Our hearts from fear are free, . . .

On, march on, our steps are light, Our hearts from fear are free, from fear are free,

On, march on, our steps are light, Our hearts from fear are free, from fear are free,

* The following Solo may be sung by all the Basses, the Instr. playing the low notes; or it may be sung by one good, strong Bass, the remainder of the Basses singing the low notes. The accompanying voices should be somewhat subdued.

MARCHING SONG. CONTINUED.

Da Capo.

For free-dom's sa - cred cause we fight, For law and lib - er - ty.

For free-dom's sa - cred cause we fight, For law and lib - er - ty, and lib - er - ty.

For free-dom's sa - cred cause we fight, For law and lib - er - ty, and lib - er - ty.

CODA.

light. . . Yes, march a - long, yes, march a - long, yes, march a - long, yes,

March, march a - long. Yes, march a - long, yes, march a - long, yes, march a - long, yes,

March, march along. March on, march on, march on, march on,

march, march on. Yes, march a - long, yes, march a - long, yes, march a - long, yes,

march, march on. Yes, march a - long, yes, march a - long, yes, march a - long, yes, march a - long,

on, yes, march along. March on, march on, march on, march on,

MARCHING SONG. CONCLUDED.

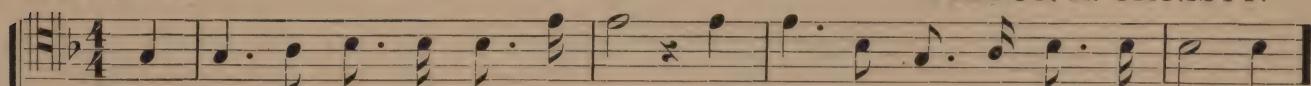
A great number of choirs receive THE ECHO regularly, and are always provided with new music each month, suitable for the season or occasion. Special rates of \$9.00 for twelve annual subscriptions.

REUNION SONG.

(Appropriate for G. A. R., Old Settlers and other similar occasions.)

W. A. C.

WILBUR A. CHRISTY.



1. Dear friends, with hap - py hearts to - day, We come with mer - ry song of greet - ing,



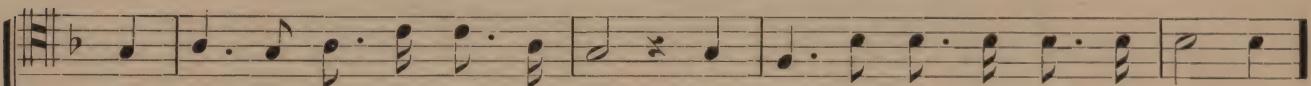
2. O, long may friend - ly hearts u - nite, And oft may hap - py voic - es swell - ing,



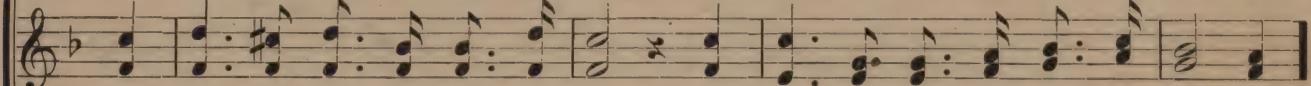
The hours that fled so swift a - way, Have brought a - gain the joy of meet - ing.



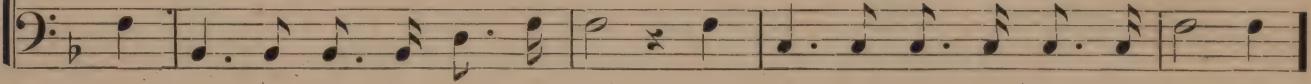
Of homes and hearth-stones ev - er bright, The glad - some sto - ry still be tell - ing.



Since last we met a hap - py throng, The months have swift - ly float - ed o'er us,



O, long may peace and good will reign, And long may bonds of kin - ship bind us,



But gath - ered here with joy - ful song, Once more we meet a hap - py cho - rus.



Un - til at last we meet a - gain, Where tears and part - ings ne'er shall find us.



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Teaching music in public schools will receive special attention in the Normal. A teacher of recognized ability and experience has been engaged for that particular work. Send for circulars giving full information.

REUNION SONG. CONCLUDED.

CHORUS.

A musical score for three voices. The top staff is soprano, the middle staff is alto, and the bottom staff is bass. The music consists of measures with a variety of note heads, including solid black notes, white notes with black stems, and white notes with black dots. The lyrics are as follows:
Soprano: O, then we'll join in happy song,
Alto: Then we'll join . . . in happy song, . . .
Bass: And the hours . . . may flee a-
Soprano: O, then we'll join in happy song,
Alto: in happy song,
Bass: The sun-ny hours

Accelarando.

On this our glad re - un - ion day, this hap - py day, re - un - ion day, re - un - ion
 glad . . . re - un - ion day, . . . On this our glad . . . on this our glad . . .

On this our glad re - un - ion day, this hap - py day, re - un - ion day, re - un - ion

day, this hap-py day,
This hap-py day, This hap-py day,
day, this hap-py day,
this hap-py day, this hap-py day, this hap-py day.

The Normal Piano and Organ Methods continue to grow in favor. They sweep the field wherever introduced. Teachers will find it to their interest to examine these books and learn prices. See advertisement elsewhere.

100

O, PRAISE THE LORD

BASE SOLO AND CHORUS.
Maestoso.

(117TH PSALM.)

H. F. METCALF.

O, praise the Lord, all ye na - tions, praise the Lord, all ye na - tions;
 O, praise the Lord, all ye na - tions, praise the Lord, all ye na - tions;

praise him, praise him, all ye peo - ple, praise him, praise him, all ye peo - ple,
 praise him, praise him, all ye peo - ple, praise him, praise him, all ye peo - ple,

For his mer - ci - ful kind - ness is great toward us, and the truth of the
 Lord en - dur - eth for - ev - er. His mer - ci - ful kind - ness is

See our premium list on another page. You will find something there you want, we are sure. We want one thousand new subscribers, this month. See our special rates to choirs. You should take advantage of some one of these special offers.

O, PRAISE THE LORD.—CONCLUDED.

101

great toward us, And the truth of the Lord en - dur - eth for - ev - er.
Colla voce.

TUTTI.

O praise the Lord, all ye na - tions, praise the Lord, all ye na - tions,
 O praise the Lord, all ye na - tions, praise the Lord, all ye na - tions,
 praise him, praise him, all ye peo - ple, praise him, praise him, all ye peo - ple,
 praise him, praise him, all ye peo - ple, praise him, praise him, all ye peo - ple,
 Praise ye the Lord, O praise ye the Lord, praise him, praise him, Praise ye the Lord.
 Praise ye the Lord, O praise ye the Lord, praise him, praise him, Praise ye the Lord.

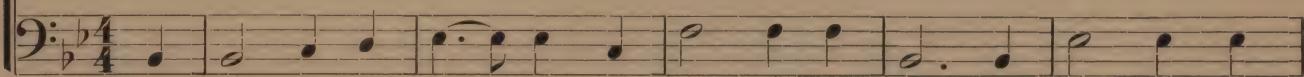
The Normal Piano and Organ Methods are taking a front rank as instruction books. The second edition has been issued. See the advertisement on another page, where the full sample set, worth \$4.50, is sent to teachers for \$2.50.

ALL HAIL! TO AMERICA.

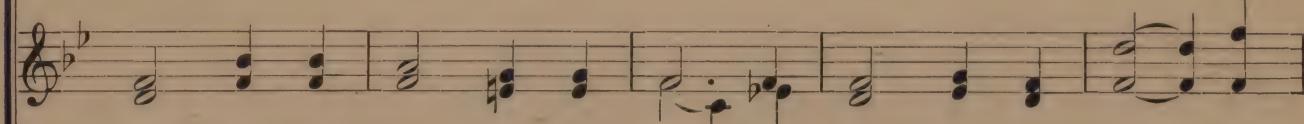
S. S. T.

f *Moderato.*

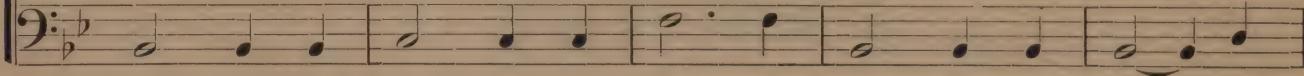
S. S. TURLEY.



na - tions, from sea un - to sea, 'Tis of thee we sing, with
 val - leys, o'er homes of the brave, And may the dear ties, of



free - dom ring out from the trees, Thy mem -'ry we cherish, brave
 e'er be, in God is our trust, Three cheers for our flag, A-



joy and with pride, For thee, Free - dom Land, our fore - fa - thers died.
 un - ion and love, E'er be in the name of our Fa - ther a - bove.



deeds have been done, A na - tion - al pride, great hon - ors have won.
 mer - i - ca's pride, God bless no - ble sons, who for thee bled and died.



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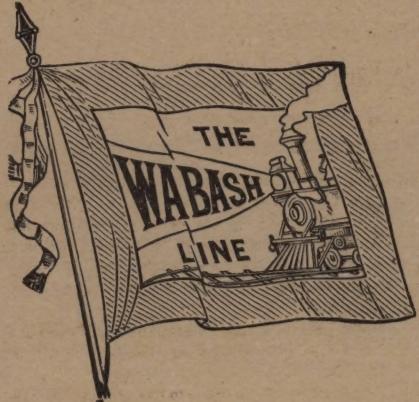
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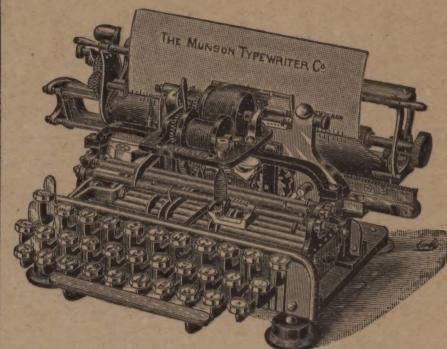
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